

Disney·PIXAR

The Art of **FINDING
NEMO**





To the crew of *Finding Nemo*, who created the beautiful world of this film. Thank you for jumping into the waters with us; this book is dedicated to you and your families.

Andrew Stanton, writer-director
Graham Walters, producer

page 1:

Geefwet Boedoe
color pencil, 6 x 4"

pages 2-3:

Anthony Christov
pencil, 9 x 6½"

pages 4-5:

Mark Whiting
acrylic, 8½ x 6½"

opposite, top to bottom:

Mark Whiting
acrylic, 5½ x 3½"

Mark Whiting
acrylic, 5½ x 3½"

Mark Whiting
acrylic, 5½ x 3½"

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Forewords

Andrew Stanton is my colleague, friend, and creative collaborator at Pixar. During *A Bug's Life*, he started playing with an idea for a feature film. "Well, tell me, tell me, tell me," I said. "No, let me think about this for a little while," he answered. Finally he got to the point where he said, "I'm going to tell you this story I've been thinking about." He continued with an incredible one-hour story pitch that was riveting, emotional, funny—a story about a father and son. It was just amazing and I was strapped to my seat. After the pitch he said, "John, what do you think?" I said, "You had me at the word *fish*."

John Lasseter

executive producer



above:
Ronnie del Carmen
digital

opposite:
Ronnie del Carmen
pastel on link, 9 1/4 x 5"

I grew up in Massachusetts, by the sea, and I remember going to my family dentist, who had this funky fish tank in his office. All kids are attracted to aquaria, and I remember staring at this tank and thinking what a weird view of the world this must be for the fish—it'd be like flying into Las Vegas and that's your first view of America. I assumed, when I was a child, that all fish in tanks were originally from the ocean and wanted to go back home.

In 1995, I took my son Ben, who was one year old, to Marine World, where they'd opened this far exhibit that had a tunnel with a massive glass-well. I'd never scuba dived at that point, but if you stood close to the glass, you got the feeling of being underwater with all these tropical fish. This was two



years before *Toy Story*, when people were questioning whether audiences would even sit through a computer graphics (CG) feature. But I remember, even then, thinking how in CG we could make an underwater world, that CG would be the perfect medium for that world.

The idea stayed on the back burner as I worked on the slate of Pixar productions that followed the success of *Toy Story*—and waited for the spark that finally fire up the gestating idea. I had the environment and the situation, but the idea didn't kick into gear until I came up with something that mattered to me emotionally.

The final piece fell into place when Ben was about five years old and I took him for a walk to the park to have some father/son time. It was only two blocks away, but the whole time I kept saying, "Don't touch that... be careful... stay away from the curb—cars!" I suddenly became aware of what I was doing. I thought about the dilemma of being a parent and having protective instincts that can consume you and keep you from being the interactive parent your child needs you to be. The premise I concluded with was "Fear denies a good father from being one." That conflict intrigued me and sparked the idea of making a story that focused on the parent, not the child. That walk to the park with my son really connected the dots, and from 1999 on I got serious about making *Finding Nemo*.

So, it's been a long journey from my dentist's office until now, with many incredible artists joining up along the way to help turn this little fish idea into a reality. This book is a tribute to their amazing talents, and a peek into how it takes a sea of visionaries to make a single vision possible. Enjoy.

Andrew Stanton

writer-director

Introduction

by Mark Cotta Vaz



Across the Bay from San Francisco, in the town of Emeryville and on the former site of the Oakland Oaks baseball field and most recently Del Monte Park, a different kind of factory opened its doors after the Thanksgiving holiday of 2000—a story factory, the home of Pixar Animation Studios. Pixar has been releasing feature-length computer animated films (commonly called CG films) since *Toy Story* in 1995, but the company founders first encountered the mysteries of computer animation when it was sequestered in university labs and locked away in corporate think tanks. It took years of research and development before they uncorked the magical digital genie and made it tell stories. And that genie keeps exponentially growing, promising ever more creative possibilities.

Stepping inside Pixar Animation Studios, one enters an atrium that looks like a Machine Age train station and forms a cathedral of space, with sunlight filtering through vaulting skylights and glass walls. Above the lobby floor, at each end, two bridges (including one dramatically arching span from which the company has held paper-plane flying contests) connect the upper level's east side and west side. To traverse the vast atrium and its ground level and upper corridors, many Pixar employees favor gliding around on scooters and skateboards (and one wonders if Buzz Lightyear's rocket shoes might propel them in the future).

If the atrium is, as the company planned, the living room, then the animator's area is the playroom, a place where creativity is unleashed even in office and hallway decor, decorated with an exotic Tiki theme, a general store, and a corner office lashed

onto a coral wall and tunnel. An aquarium in the corridor, stocked with tropical fish, fits right in but also served as reference for the fish characters of *Finding Nemo*, Pixar's fifth feature, released in partnership with Walt Disney Pictures.

Flitting near the tank's surface are two orange-and-white striped clownfish, the species that inspired the characters of little Nemo and his overprotective dad, Marlin, known to the production as Father. In the film, Nemo gets scooped up by a diver and taken from his coral reef home to a fish tank in a dentist's office overlooking the harbor of Sydney, Australia, and Father must brave the dangers of the deep to find his son. In the tank there is also a delicate slice of fluorescent blue, a regal blue tang that stars as the daffy, memory-challenged Dory. In the Pixar tradition of buddies (ranging from the *Toy Story* duo of Woody and Buzz to the fury giant Sulley and one-eyed Mike of *Monsters, Inc.*), Father and Dory are partners in the epic search for Nemo.

It is in this playroom that the artists of Pixar churn out reams of concept art and storyboards that in turn define the look of the movie's characters and environments, and explores the emotional underpinnings. As the marathon run of years it takes to make an animated film narrows to the final months, this artwork disappears, gradually replaced by the vision from the 3-D world.

Although concept artists, because of early deadline pressures, often must start work without a complete script in hand, the *Finding Nemo* team had the luxury of beginning after Andrew Stanton had completed his first draft. "He was so great





about wanting to board his script and look at it in its full ninety minutes with temporary music and dialogue. In what's called the "story reel," smiled Pixar veteran and *Nemo* production designer Ralph Eggleston (whose directorial debut for the animated Pixar short *For the Birds* was honored with the 2001 Academy Award® for Best Animated Short Film), "Showing his dirty laundry," Andrew calls it. He wanted to quickly see if this was a movie he felt strongly about—and it was. Then, the production began rolling and everybody started jumping on the train. We call it 'The Process.' Trust the Process."

Some of the artists worked with digital tools, such as the paint programs favored by shader art director Robin Cooper, who helped define the color palette used by the CG artists. Randy Barrett, one of the environmental art directors, often created a pencil sketch, scanned it into the computer, and, with Photoshop software, experimented by resizing the drawing or adding layers of texture and color. The concept work was even aided by previsualization, in which low-resolution, 3-D characters and environments provide for a scene's rough layout, scale, and camera work. For *Nemo*, this tool was particularly vital in helping the artists discover, at the outset, potential problems and design possibilities for the environments of Sydney Harbor and the dentist's fish tank. But, as John Lasseter, one of Pixar's founders and *Nemo* executive producer, declared, "At Pixar, we're not digital purists." The final movie would be computer generated, but in the field of concept art and storyboards, which begins with limitless blue sky, the quickest route

to an idea is still humble pencil and paper, such as the *Nemo* story department's hand-drawn storyboards, or the pastel paintings and charcoal pencil sketches the art department produced for mood, lighting, and color possibilities.

At the heart of the work was the symbiotic relationship between the two departments, story and art, an aspect of the Process that hails from animation's Golden Age. "Developing an animated film at Pixar is no different than it was at Disney in the days of *Snow White*," said story artist Jason Katz. "The story and art departments develop the film in tandem. In story, we'd start with the script and draw up specific shots and camera placements that the editorial department will take and combine with sound and music for the story reel, which is a living representation of the film."

"I worked on both story and art for *Nemo* and the main difference is the story department is concerned with the broad strokes of sequences, while the art department is detail and project oriented," added story artist/designer Peter Sohn. "In art you might have several weeks to work out every detail of what a piece of clothing looks like. In story you're constantly working out problems and changes, like worrying about Nemo's relationships with the tank going or figuring out how Father and Dory fit into Nigel's (pelican) beak, breathe water, and escape from a horde of seagulls and still be exciting."

Finding Nemo, with its underwater world and a fish father's odyssey across the ocean to find his lost son, had a particular lure for Pixar creators. For Eggleston and director of photography Sharon





Calahan, the potential included the chance to evoke the glorious animation of the past. "We'd always wanted to do a CG animated film that looked like it was made in 1940, the three-strip Technicolor films where there were soft edges to things and a very soft look," Eggleston explained. *Bacardi*, with its watercolor look, was also an inspiration—let detail fall away, go off into the murk of the ocean. We wouldn't do that on *Toy Story*, because it's a film about toys and plastic. But *Finding Nemo*, with its underwater setting, allowed us to do something we always wanted to do."

"Every movie starts with a basic idea," Lasseter added. "When Andrew first pitched the idea to me, he showed some images of real fish and described this very personal father-and-son story. One of the things we pride ourselves on in our films is matching a subject matter to our medium, and so me, *Finding Nemo* is one of the best blendings of an idea with a medium. In bringing this underwater world to life, so much of it looks realistic, but it's also so stylized. There have been some great underwater sequences in animation history, but this is unlike any underwater animation that's been done."

And it was concept art that conjured the characters, that defined the stylized realism of coral reefs, the foreboding vastness of open ocean, and the dentist's crowded fish tank. But the artists knew that, ultimately, after an idea had gone through seemingly endless iterations and been approved for production, it would undergo a new metamorphosis as it took three-dimensional form.

"We can't solve all the performance issues in the story reel," story supervisor Ronnie del Carmen



noted. "In the story department, we'll make sure ideas are implicit and won't be lost, but after that, the animators kick in. After all, if animators just slavishly represent the reel, you'd have characters hitting very basic poses. Animators have great latitude to find quirks and nuances in a character that'll bring it alive, to discover things that we story artists couldn't get to in the story reel. Something as simple as a quick double take or a blink can get a laugh or elicit an emotional reaction."

Once we start building a 3-D environment in the computer and moving the [digital] camera around, it's not unlike a location scout for a live-action shoot," noted *Nemo* producer Graham Walters. "At that point, we're not defining ourselves by what was drawn beforehand, but what we can find in 3-D.

"At Pixar we do hold our hands pretty close to the flame in terms of entertaining story changes," Walters laughed. "You never know when a good idea will pop up, and if it'll make the movie better, we always want to accommodate that."

No one has a lock on ideas—the best idea is what goes in. I may look at a storyboard and get an idea for an additional visual gag, while a story artist might come up with a great bit of dialogue to go with his storyboard. It's a very organic process, a shared experience," said writer Bob Peterson.

"And despite that chasm between 2-D artwork and 3-D animation, the two worlds are linked. We'll develop a character and then take it into a clay sculpture, which occasionally gets digitized to make a 3-D model," noted character art director Ricky Nierva. "My job is to make sure that the lie-



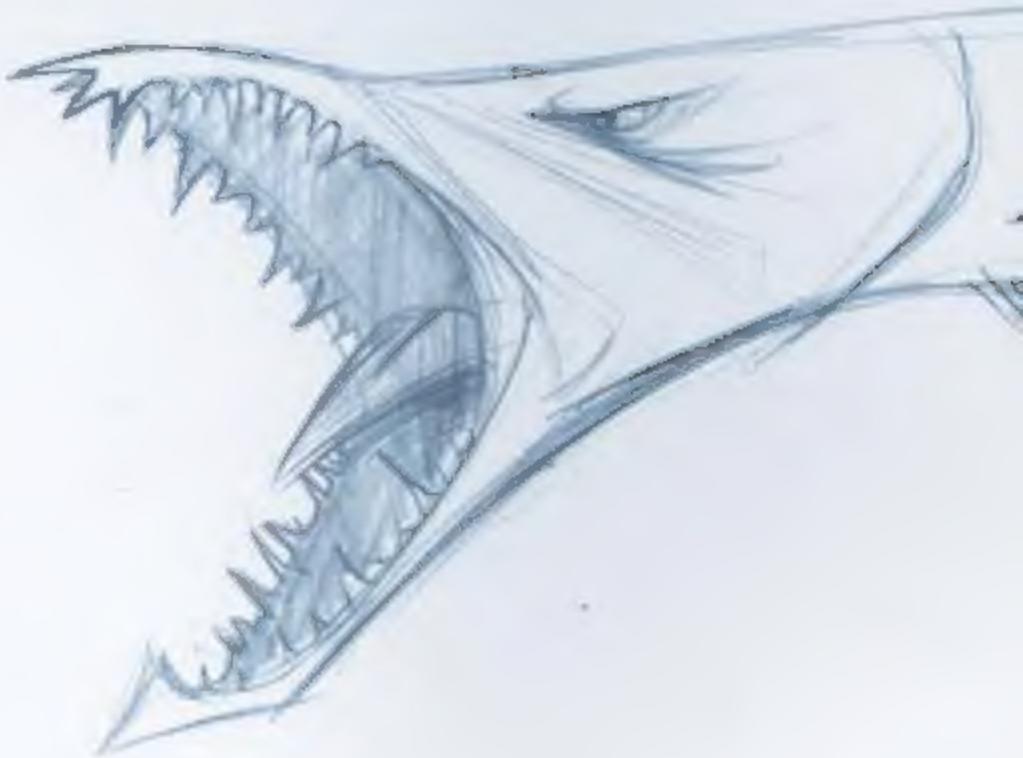
and essence of that [approved concept] sketches in that computer model. It's a big jump from 2-D to 3-D, to get what's in our heads into the heads of the CG modelers."

"Concept art is your touchstone for everything, that's why it bleeds into the actual production," Stanton added. "I'm not going forward on a production until I have that security blanket of at least a sketch of what the end product will hopefully feel like when it's all done. I don't see how I'd be possible to make any movie—let alone the movies we make—without concept art."

Pixar honored the crucial role of concept art when, upon completion of its new facility, select pieces of *Almosters, Inc.* conceptual art were blown up to wall size to decorate the sky atrium. And upstairs, across the bridges linking the east side to the west side, framed concept paintings and storyboards from Pixar productions make corridors into art galleries—and a continual source of inspiration.

This book culls a sampling of the thousands of individual pieces of *Finding Nemo* concept art, so that those from the wide world outside the atrium can view the art show, too—so that the world can see the creative inspirations that evolved into moving pictures.

In the final analysis, making a computer-animated feature is about powering up the imagination along with the processing of megabytes. "We've reduced the way we work at Pixar to this phrase: 'The art challenges technology and the technology rescues the art,'" said John Lasseter, smiling. "It's this wonderful yin and yang."







I LEAVING THE E





Ralph Eggleston



Jeff Richards



Andrew Stanton



above
Ralph Eggleston

left
Mark Whiting



Bruce Zick

op
Nelson Boho

above
Nelson Boho

right
Bruce Zick
2001 112x18

Robin Cooper

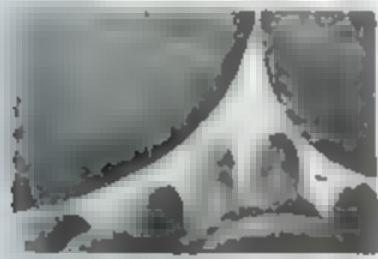


right





Sharon Callahan



top
Bruce Zick



top
Bruce Zick

bottom
Bruce Zick

right

Bruce Zick

1990

below, left to right:

David S. Fulp

color pencil 8" x 11"

Nelson Bohol

oil paint 8" x 11"

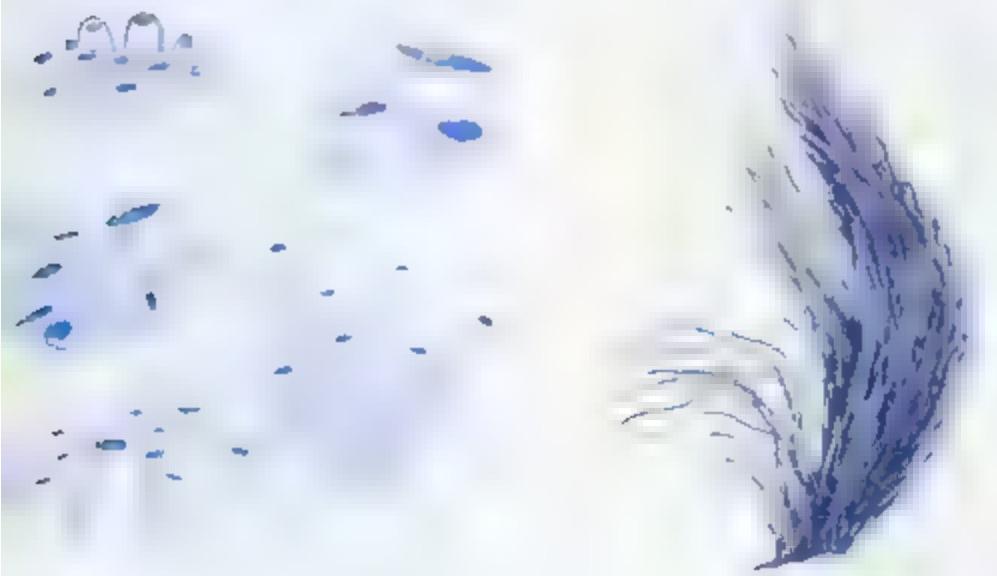
Nelson Bohol

color pencil 8" x 11"

Andrew Stanton

Nelson Bohol

oil paint 8" x 11"



When we started making the movie, Ralph and Andrew had to think a lot about how to design a coral reef. It wasn't about us diving in and sketching a coral reef that'd look interesting and so on, but a bigger issue of coming up with a strategy for creating that world. Ultimately, what you have to do in animation – any kind of filmmaking really – is direct the audience's eyes to where you want them to go to and get them to pay attention to it.

Graham Walters

Editor



below, left to right:
Ralph Eggleston
10 x 10 in. 9 x 12"

David S. Fulp
color pencil 11 x 14

David S. Fulp
charcoal 9 x 12

David S. Fulp
color pencil 6 x 8

below

Ralph Eggleston

right

Ralph Eggleston

page

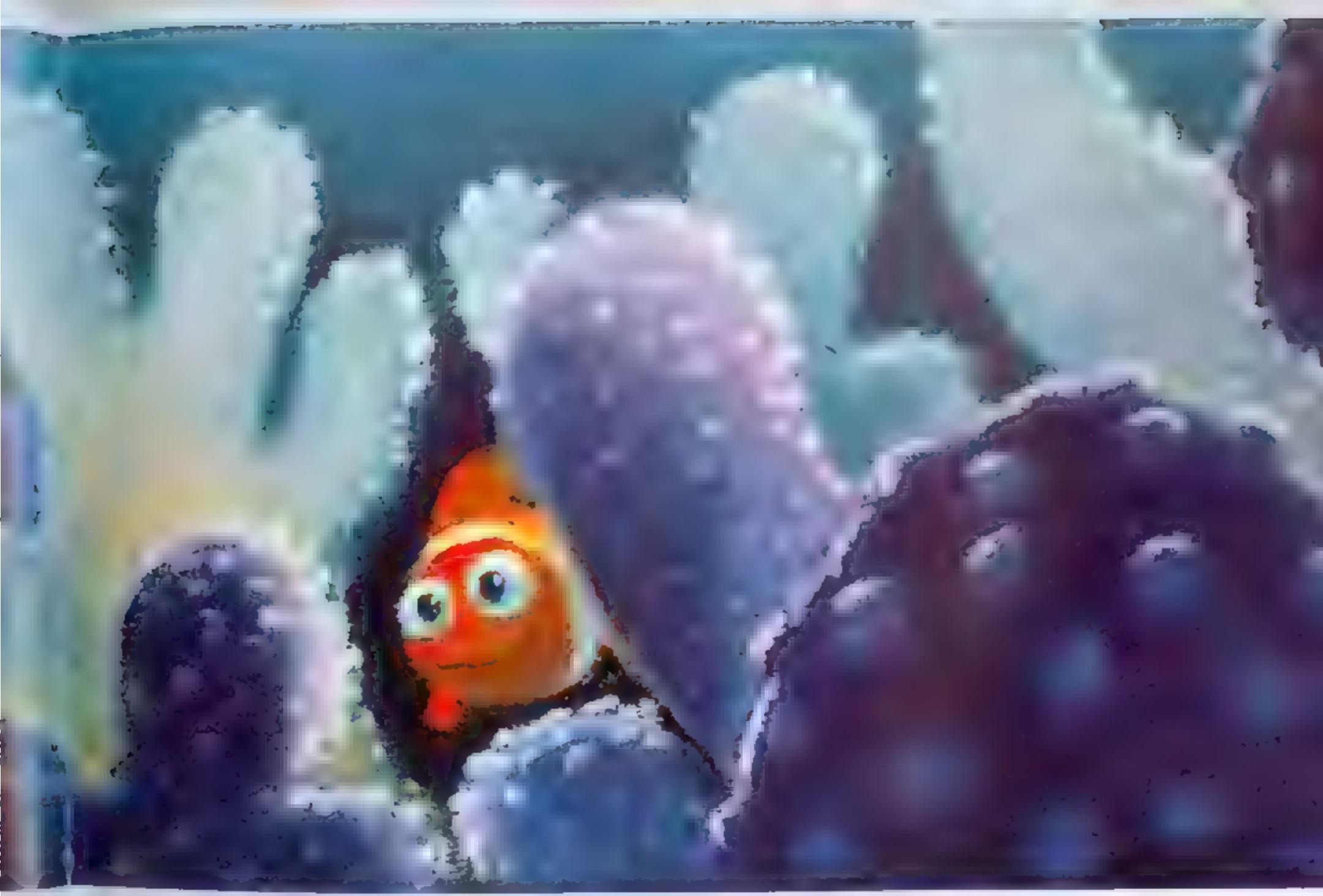
Ralph Eggleston

Andrew Stanton



Dan Lee



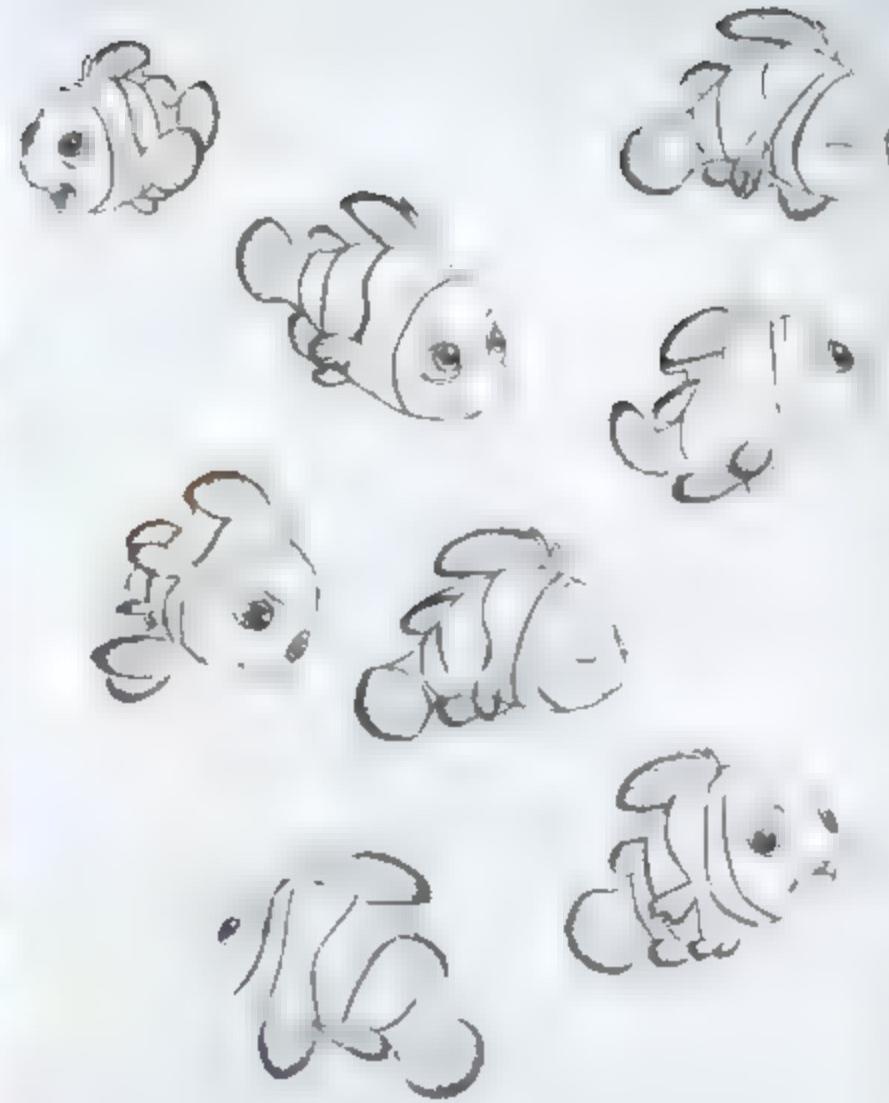
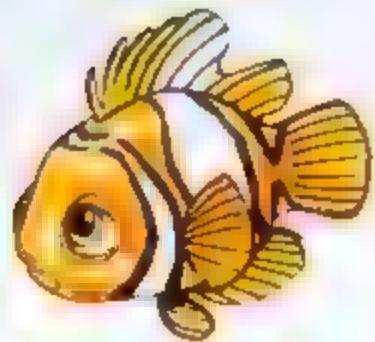




top
Dan Lee

above
Dan Lee

right
Dan Lee





400x left
Dan Lee

400x right
Robin Cooper

right
Robin Cooper



Dan Lee



above
Geefwee Boedoe

100 mm x 50 mm x 30 mm

right

Carter Goodrich

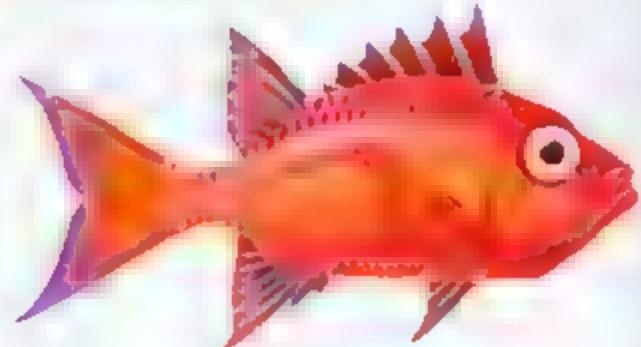
pencil 12 x 4



above
August Hall

right
Jamie Frye

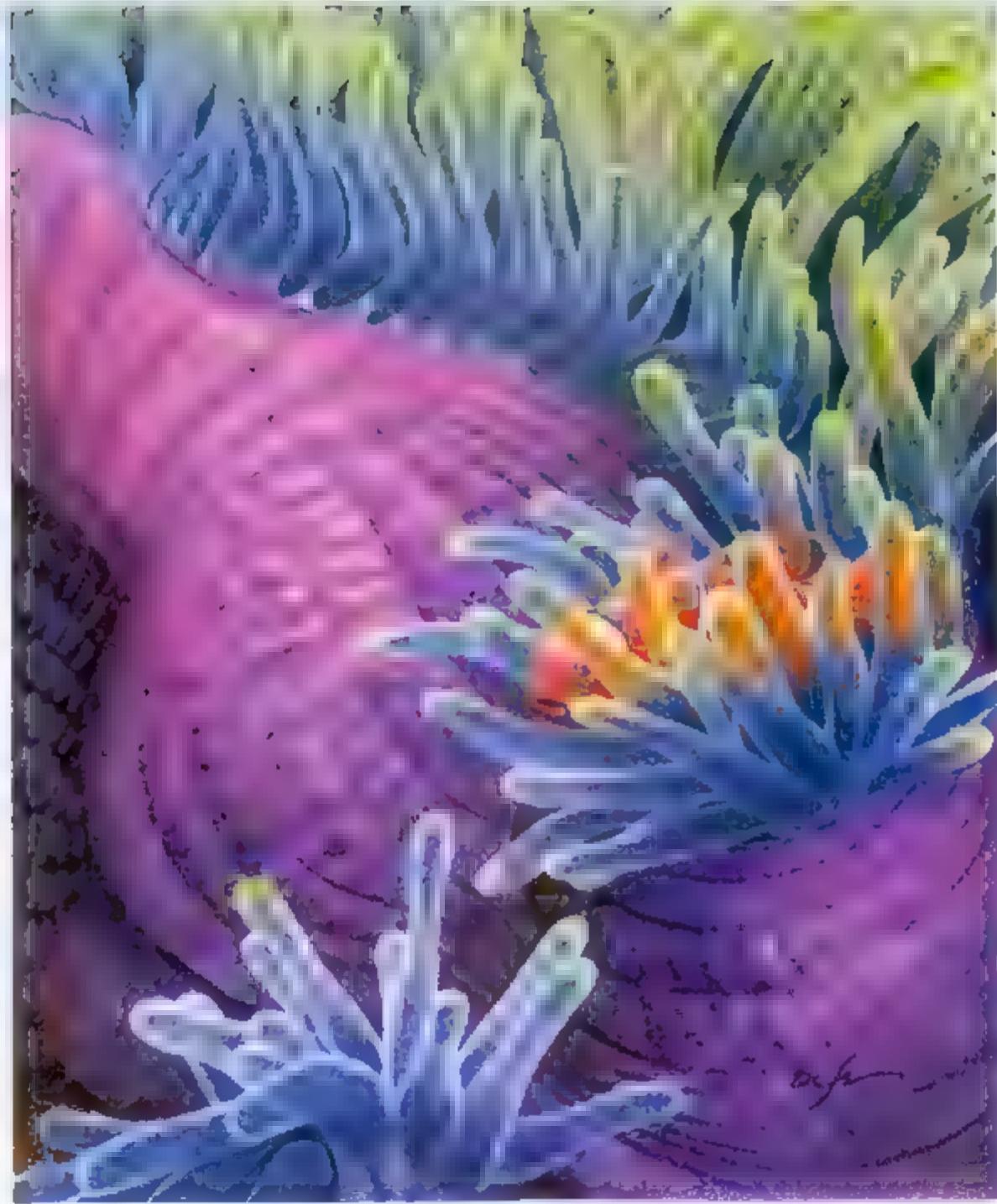
Randy Berrett





right
O., Cle and Hung

below
Sam & Frye







above

Simon Varela

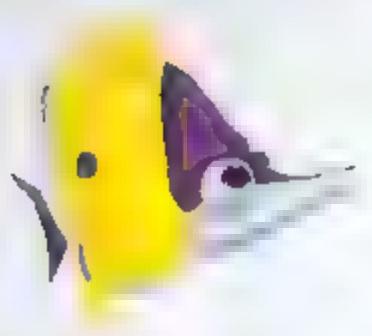
right

Geon Kim

opposite

Dan Lee





get rid of us if you don't want us
we're going to stay
we're here to help you
and we're watching you

John Lasseter

Disney Pixar

above

Belinda Van Valkenburg

Art Dept.

top

Dan Lee

Art Dept.

far right

Dan Lee

Art Dept.





bezaa
Ralph Eggleston



de zon
Belinda Van Valkenburg

het ontstaan
Peter de Seve

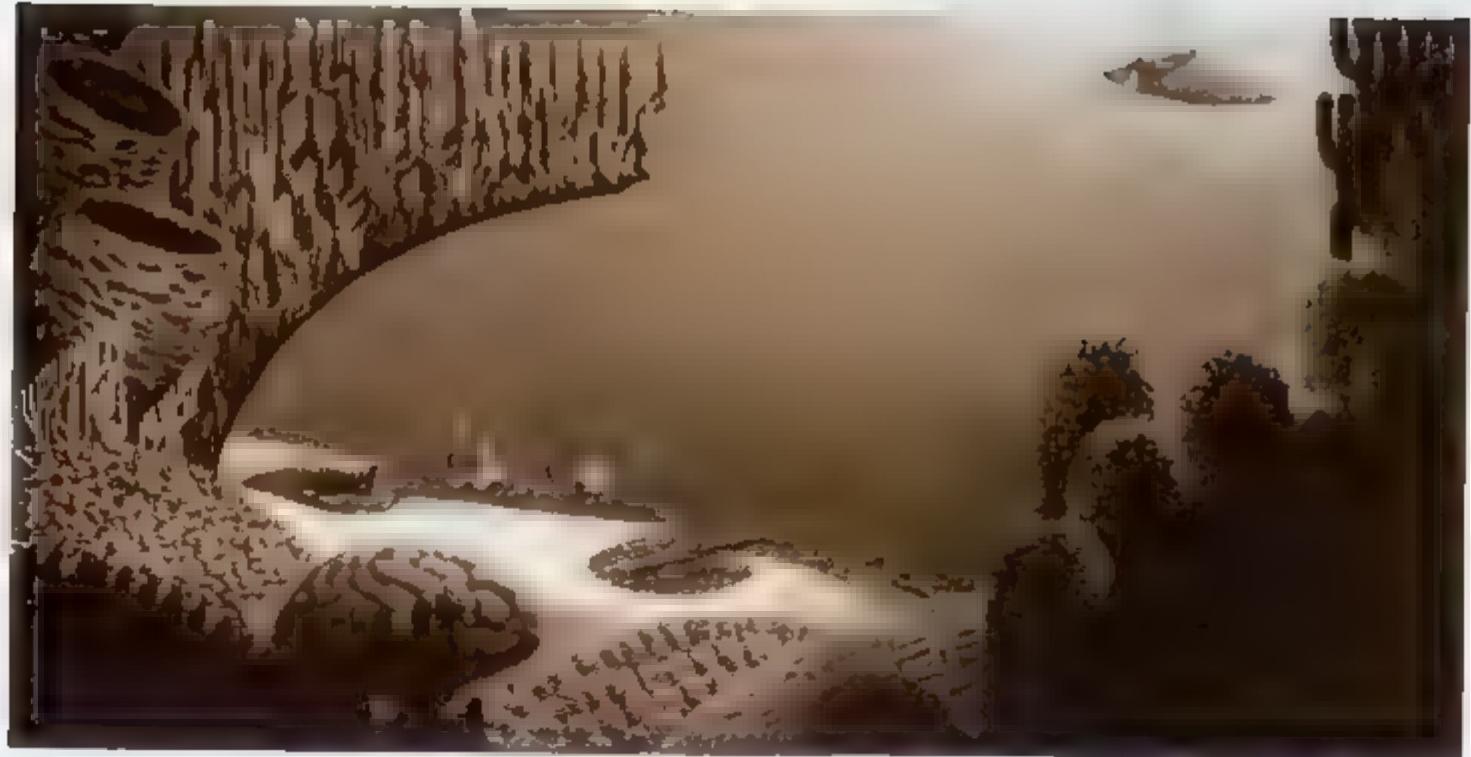


Simon Varcá

Graham Walters

100
Dan Lee

Holt Gib
Simon Varela

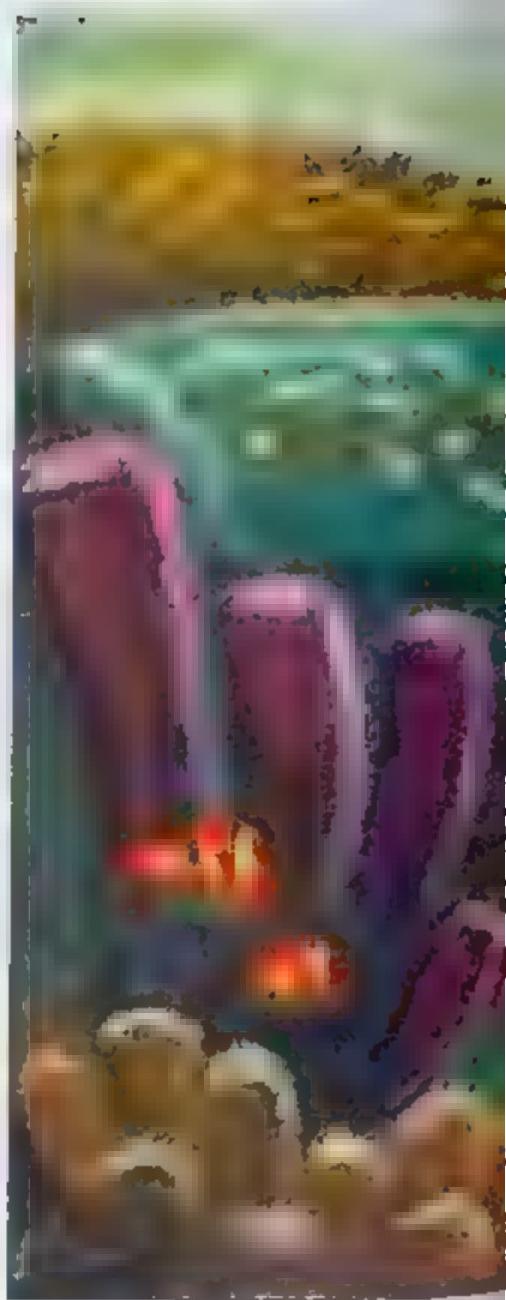




ABOVE
Joseph "Rocket" Ekers

Ralph Eggleston

OPPOSITE
Ralph Eggleston





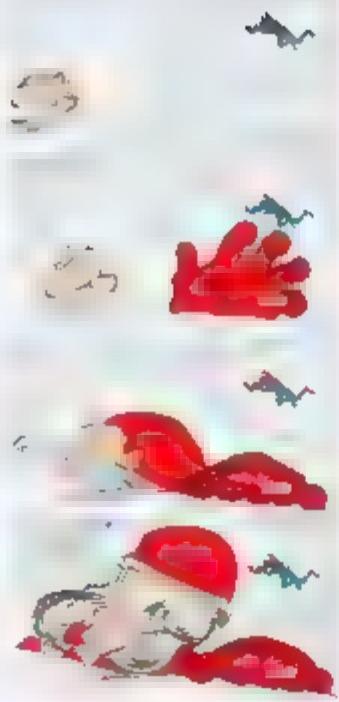


Lee Unkrich

Ralph Eggerson

Nathan Stanton

Randy Berrett





above:
Ricky Nerva

right:
Brett Coderre



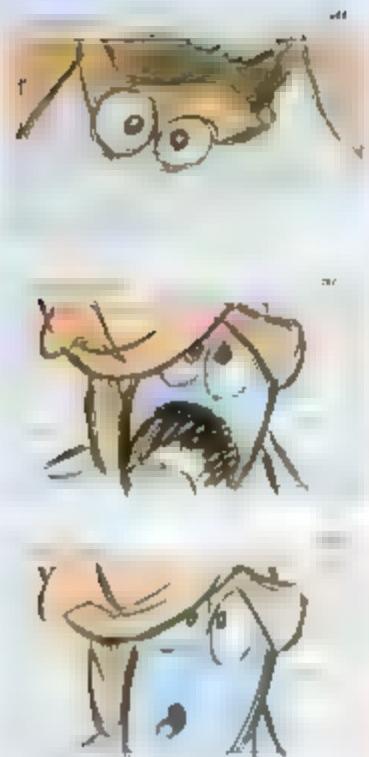


Andrew Stanton

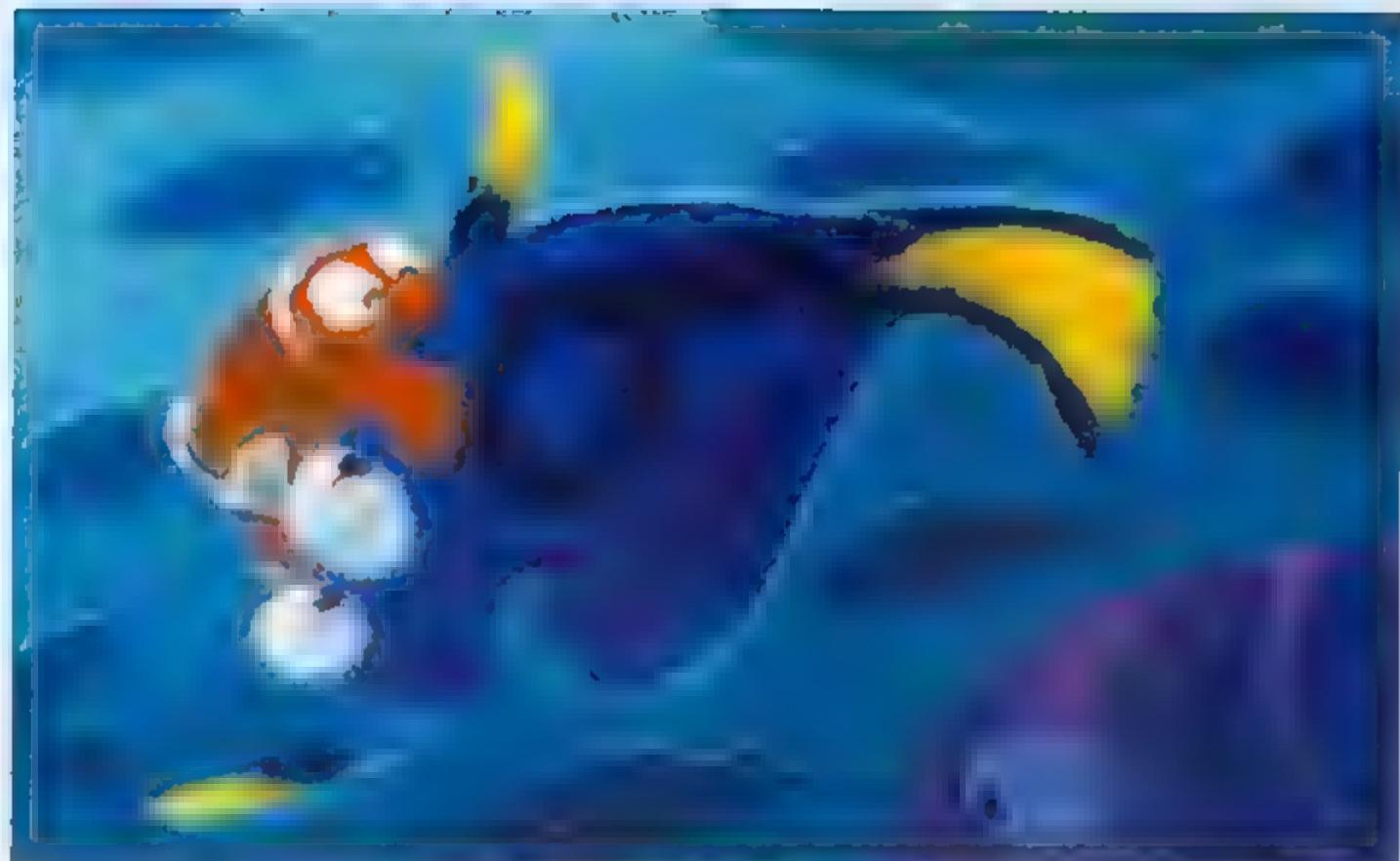


below
Ralph Eggleston

below
Carter Goodrich



Above:
Ronnie del Carmen



A lot of attention went into creating the surface of

music or too present. The audience might i

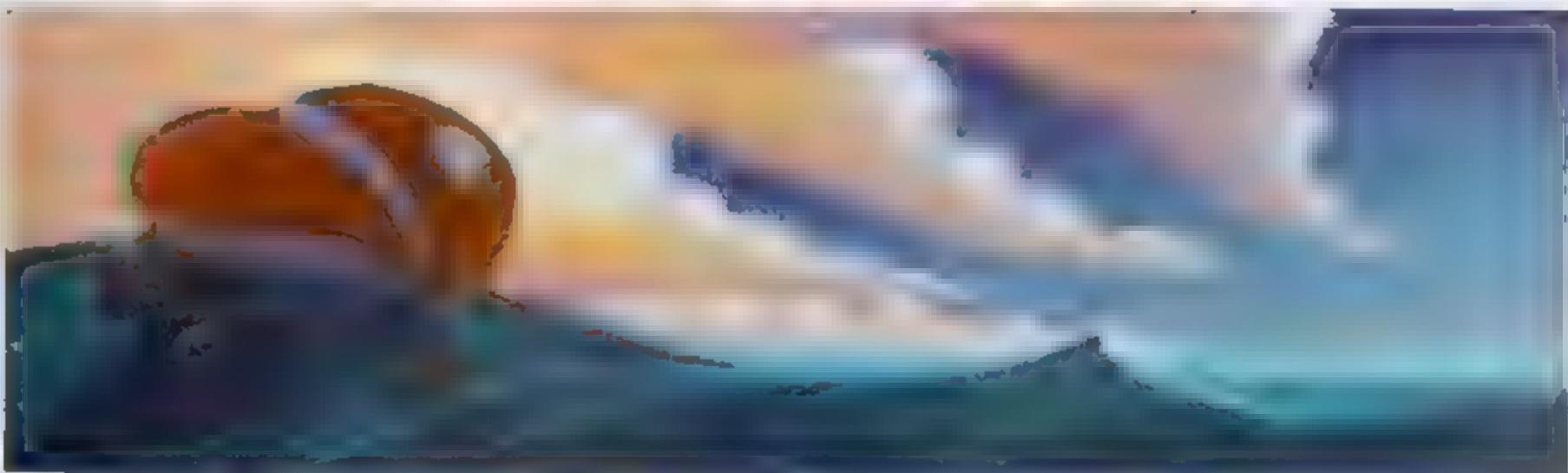
right:
Ralph Eggleston

These are: **John Waters** & **Oren Jacob**

left
Ralph Eggleston



below
Ralph Eggleston

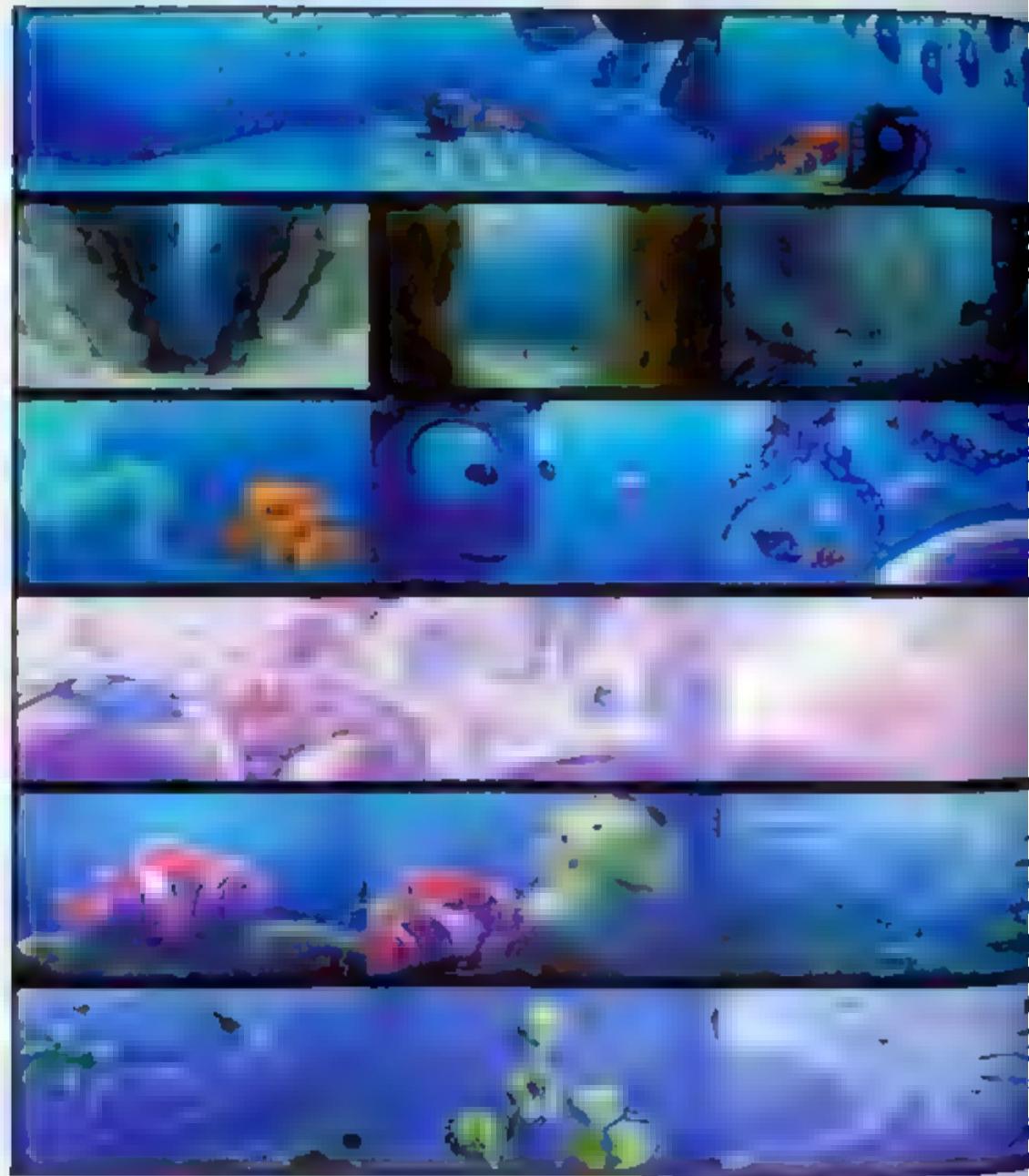


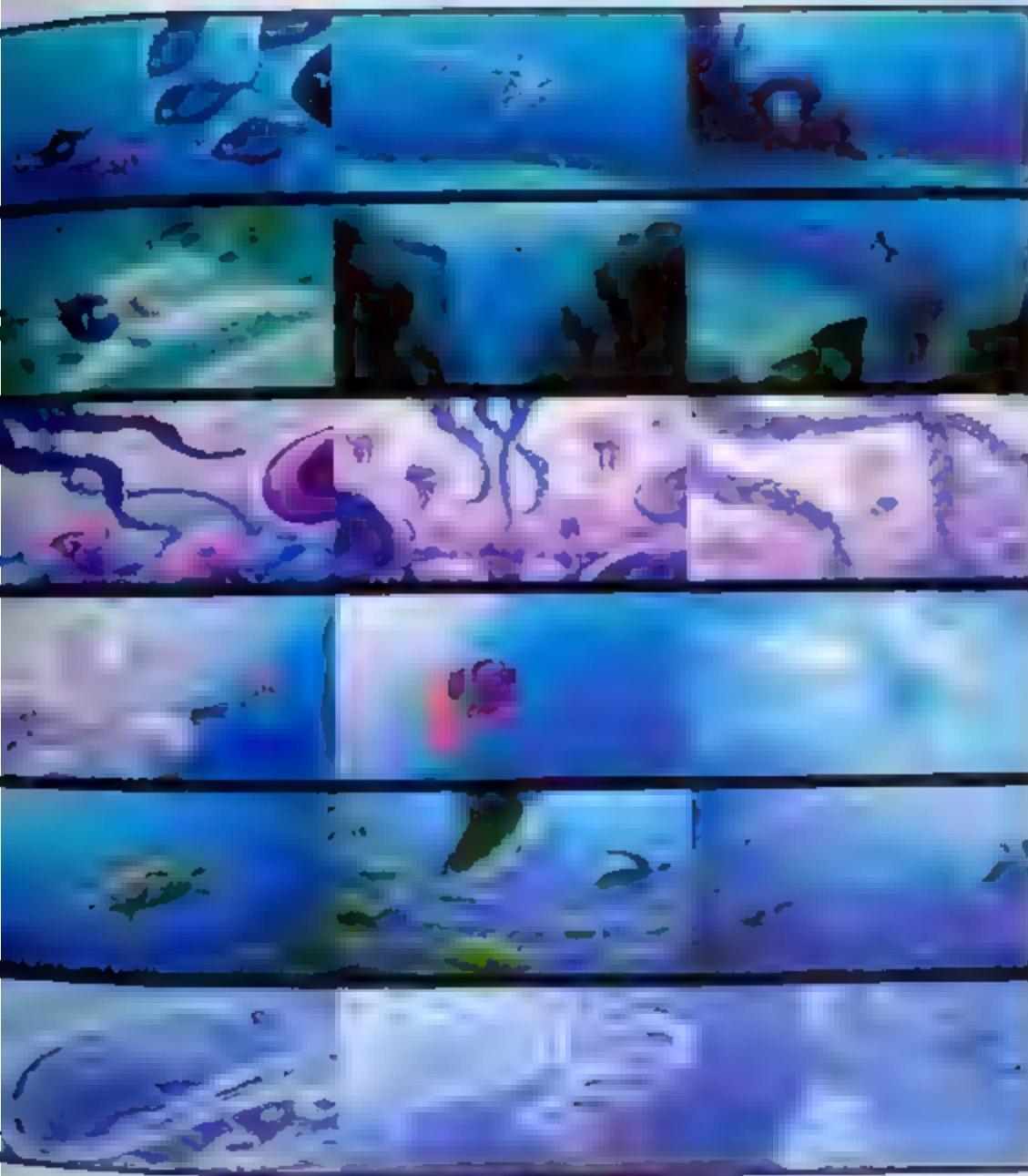


THE BIG STUDY



pages 16-4
Jeff Richards





Raph Eggerson





Randy Barrett

S mon Varela



Top
Bruce Zick



Andrew Stanton

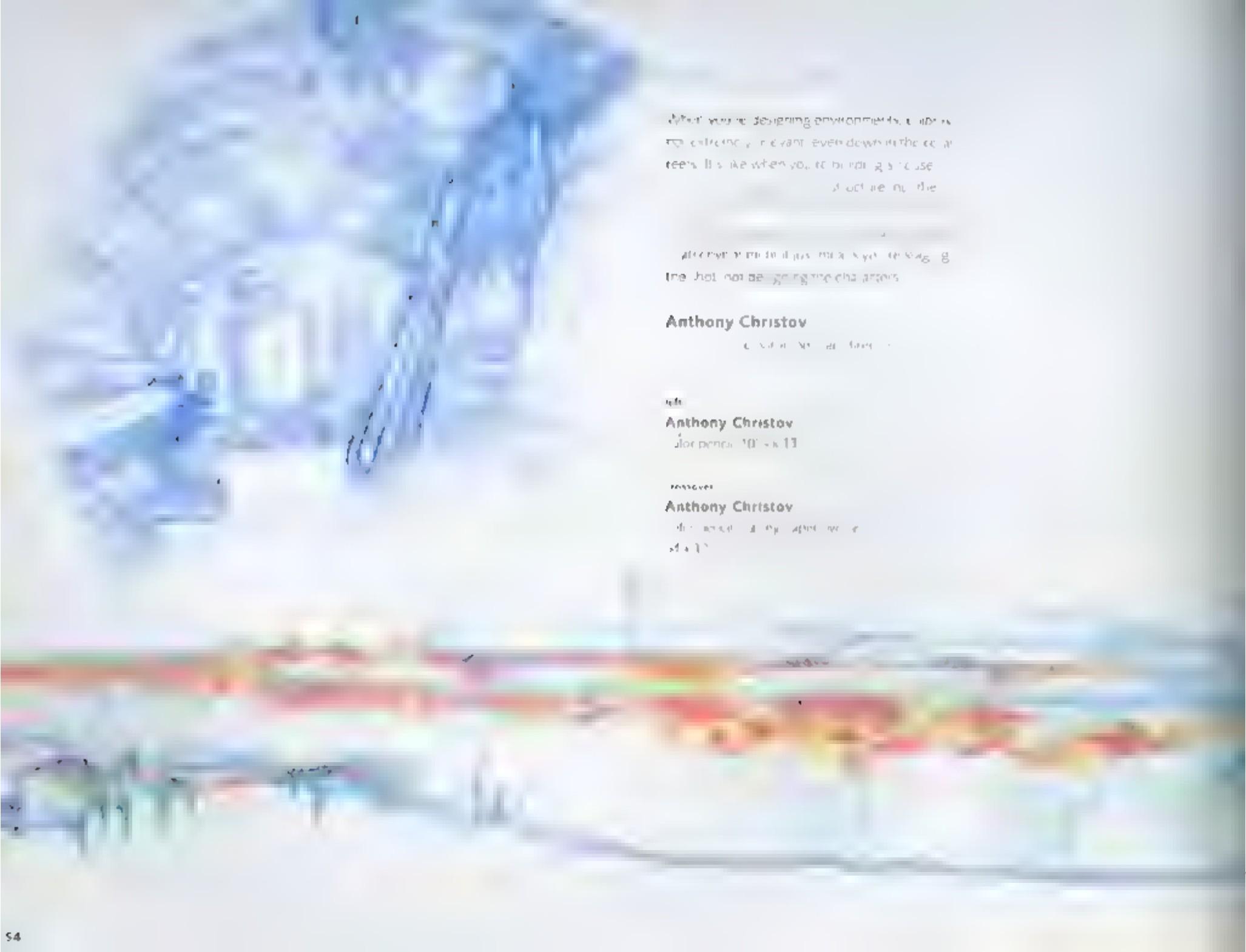
Middle
Bruce Zick

Right
Anthony Christov





Anthony Christov



After you're designing environments, it's still
extremely relevant even down to the characters.
It's like when you're building a house
structure out of the

different materials you might have. It's like, okay,
the house needs some characters.

Anthony Christov

Character artist

left:

Anthony Christov
color pencil 10" x 13"

top:

Anthony Christov
charcoal and oil pastel on
sketchbook



Anthony Christov

Oil on panel 50 x 38

above right:

Anthony Christov

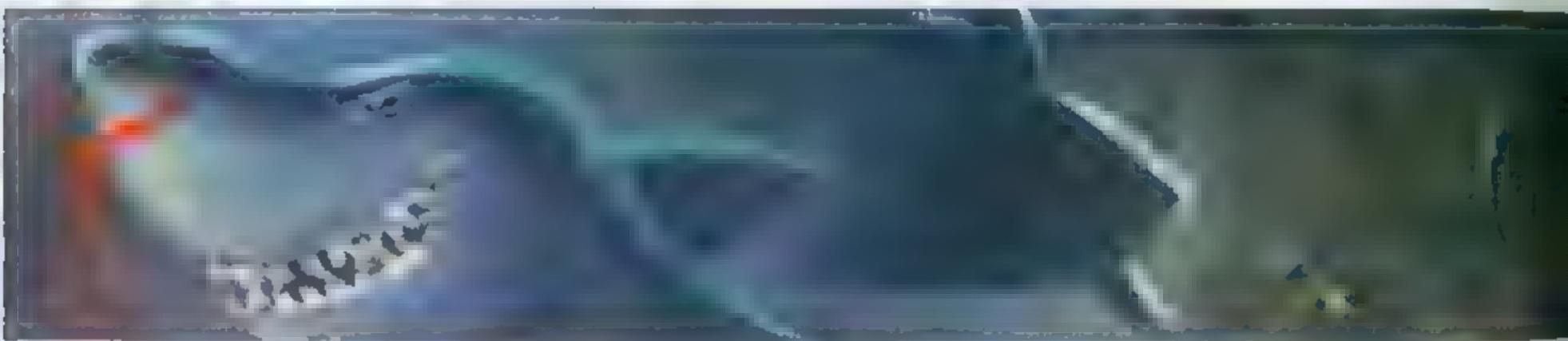
Oil on panel 70 x 10



Andrew Stanton

Simon Varela





Top
Ralph Eggleston

Middle
Ralph Eggleston

Bottom
Ralph Eggleston





top

Ralph Eggleston

bottom

Ralph Eggleston



below

Ralph Eggleston



Ralph Eggleston

Sharon Calahan



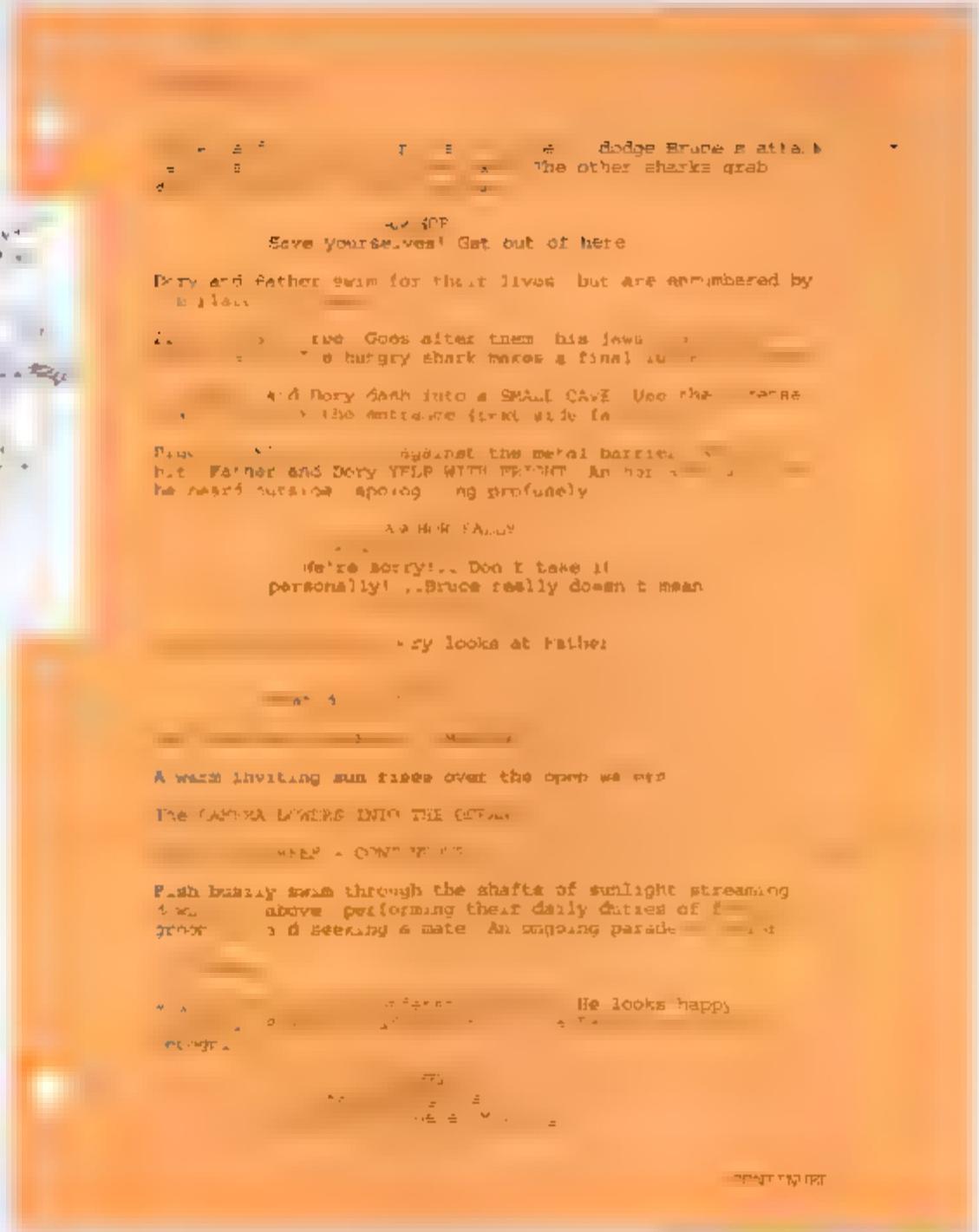
above

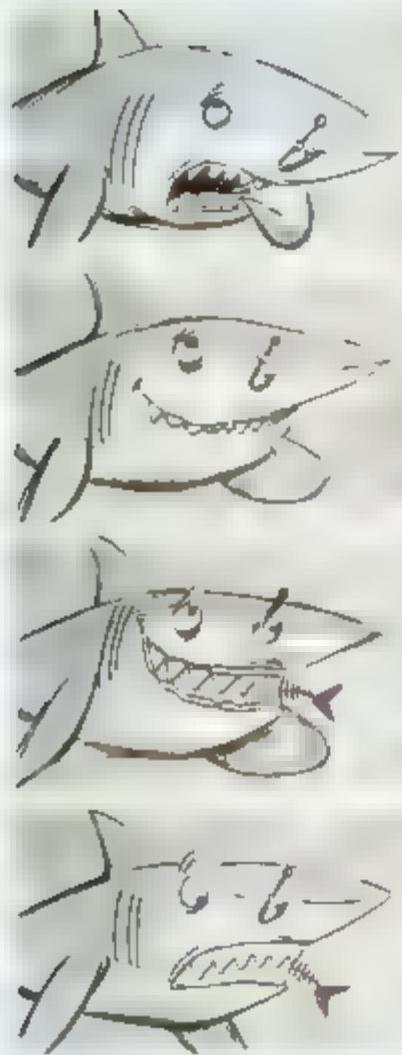
Andrew Stanton

MPH 10 min
Revised: 06/05/03

right

MPH 10 min
Revised: 06/05/03





Shark head rough sketches

21 E MARY McCHESNEY AND THE

WEDDING

By Lee Unkrich

Illustrations by

Lee Unkrich

and

James S. Baker

Lee Unkrich

Jim Capobianco
Illustrations

Produced by

James S. Baker

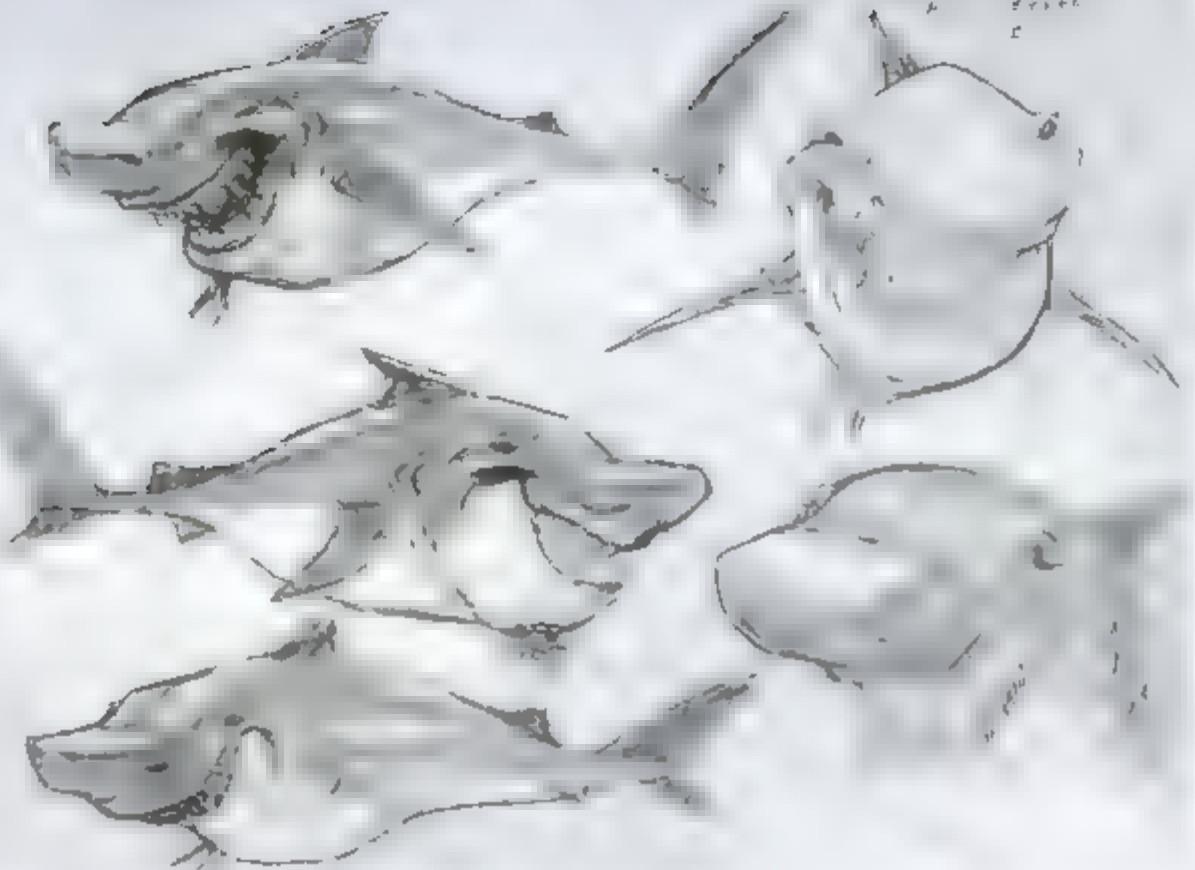


Andrea Nemec



GREAT WHITE
SHARK

below
Peter de Sève
pencil 0 x 10



top right
James S. Baker



right
Ricky Nierva
oil 14 x 18

opposite
James S. Baker
color pencil and wash 18 x 24





S man Varela



Simon Varela



I have always been a fan of sharks. I didn't want to do a very detailed drawing, but I wanted to capture how cool they are. Nature made them into the most streamlined and shape-a-powerful combination with their sharp teeth that can go from

0 to forty in less than two seconds. And when you see them attack, it's like they're hunting predators friendly or afraid, developing those powerful muscles and the strength of their ice

shark qualities, so their smile for predators. But sharks always think that the sharks are a bit scared with us and danger explored the group dynamics. Bruce the great white shark is probably what I don't have to work too hard to be scary. Anchor the hammerhead is my favorite shark and a big fish. He makes shark is the scariest and always has to compete with real sharks which is really cool. They catch them their mouths. Bruce has too many teeth. His design also has a bunch of scars and is a fucking shark attack because he's pierced

them.

Ricky Nierva

Illustrator and Designer

left

Ricky Nierva

34 x 24 x 24

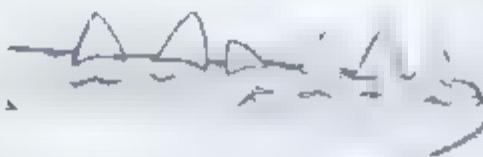
opposite

Albert Lozano

pencil 14 x 9"



← DEMONSTRATION

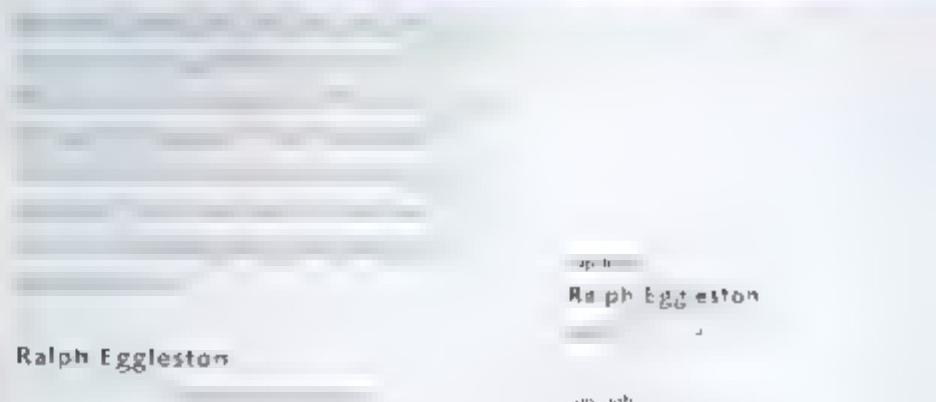
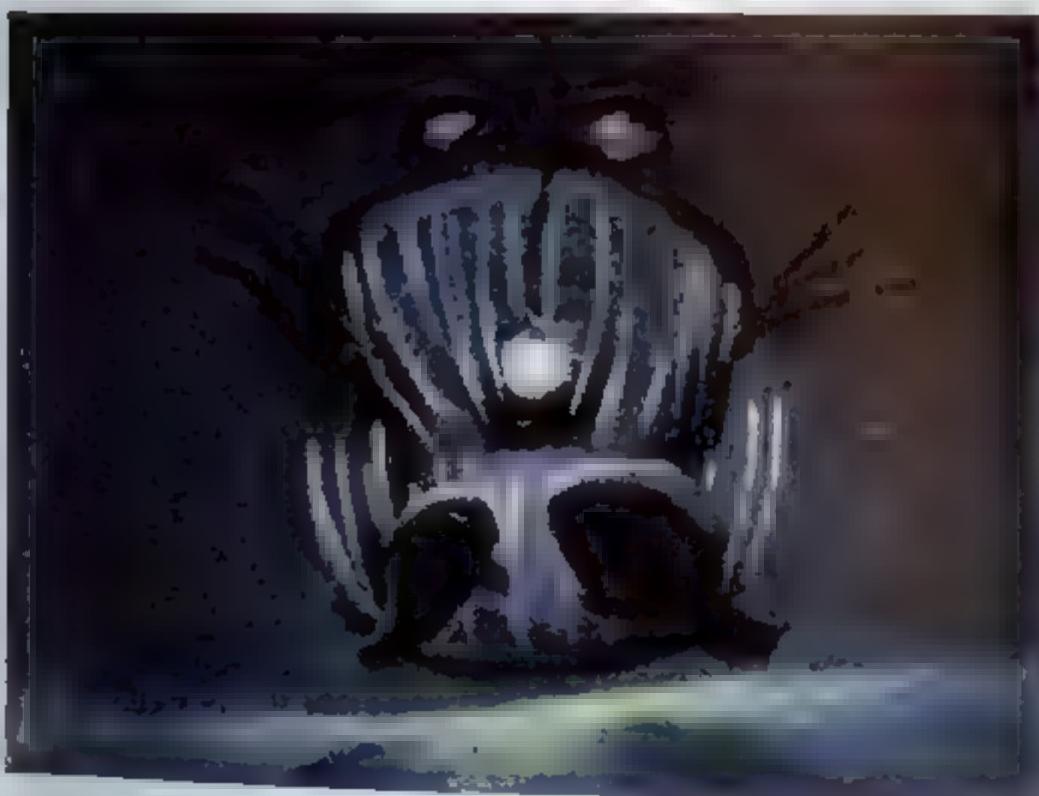


1 Mall A from Brown
Tetra-ridgat F.W.
Some of these tetra

Exhibit A - Tetra-ridgat

Sharon Calahan

D . Cle and Hura



Ralph Eggleston

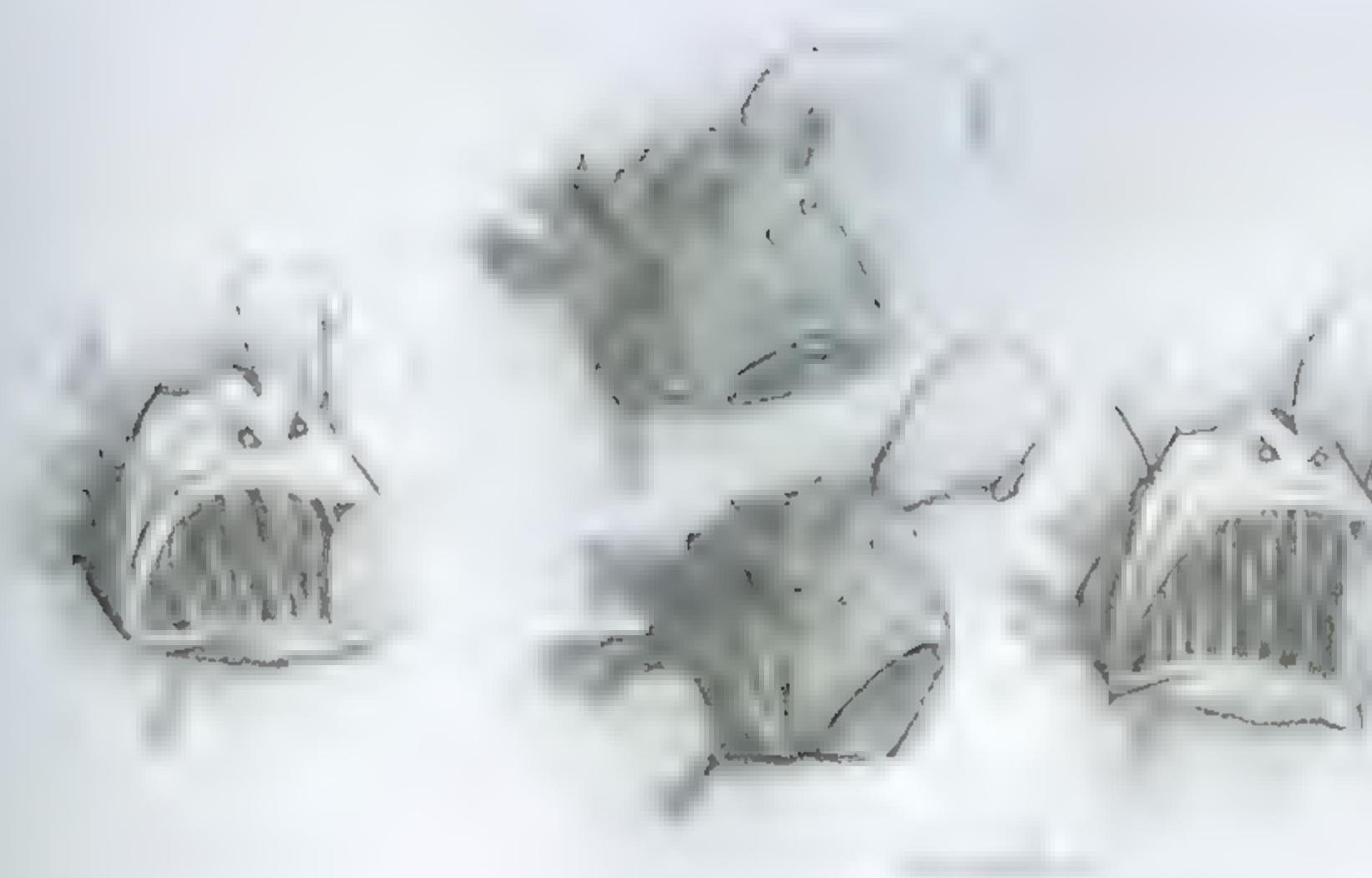
Ralph Eggleston

Ralph Eggleston

Ralph Eggleston



Randy Berrett



Carter Goodrich

C H A P T E R

above

Peter de Séve

PHOTOGRAPH

right

Peter de Séve

PHOTOGRAPH



Simon Varela





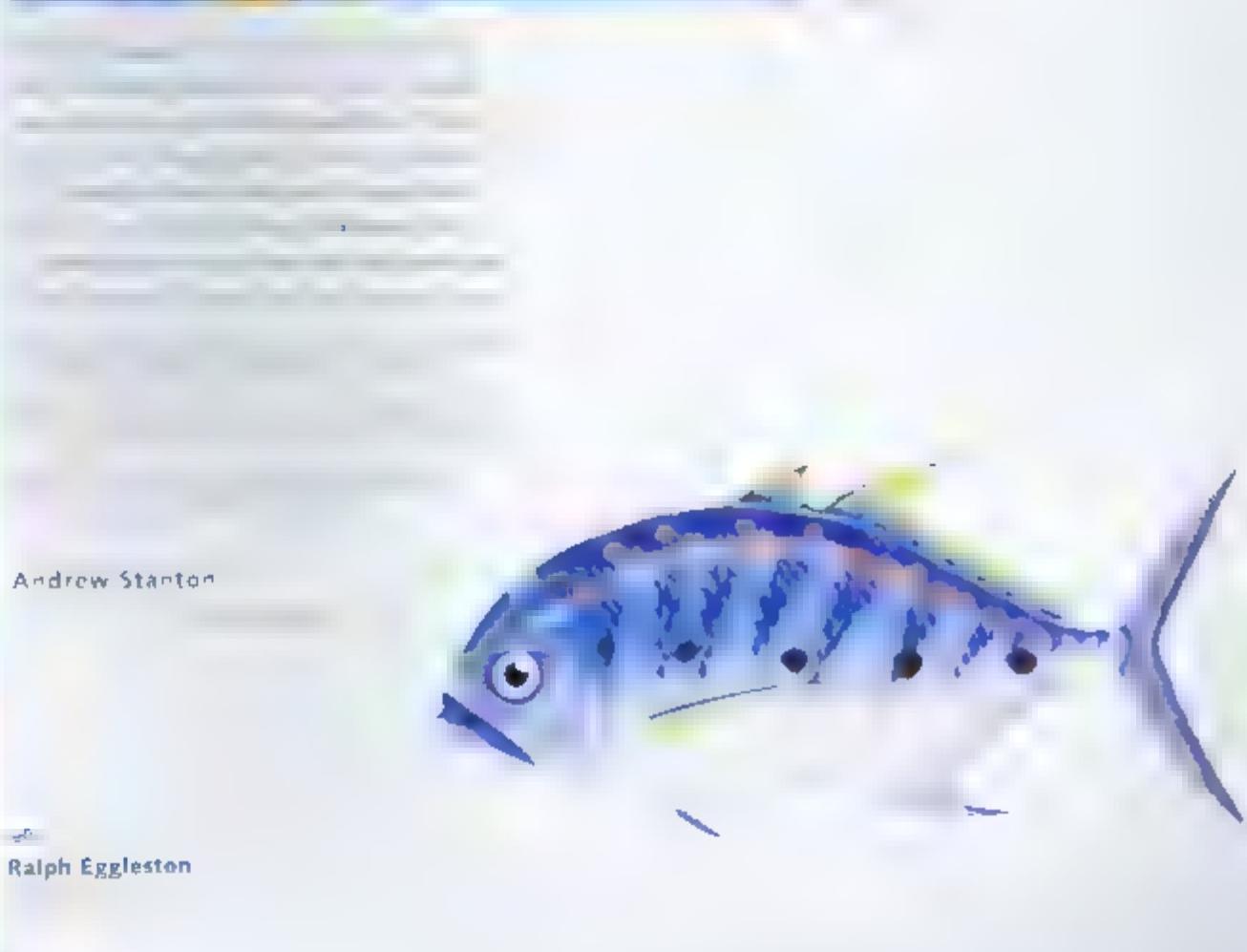
Andrew Stanton

Ralph Eggleston



left
Ralph Eggleston

below
Yvonne Herbst





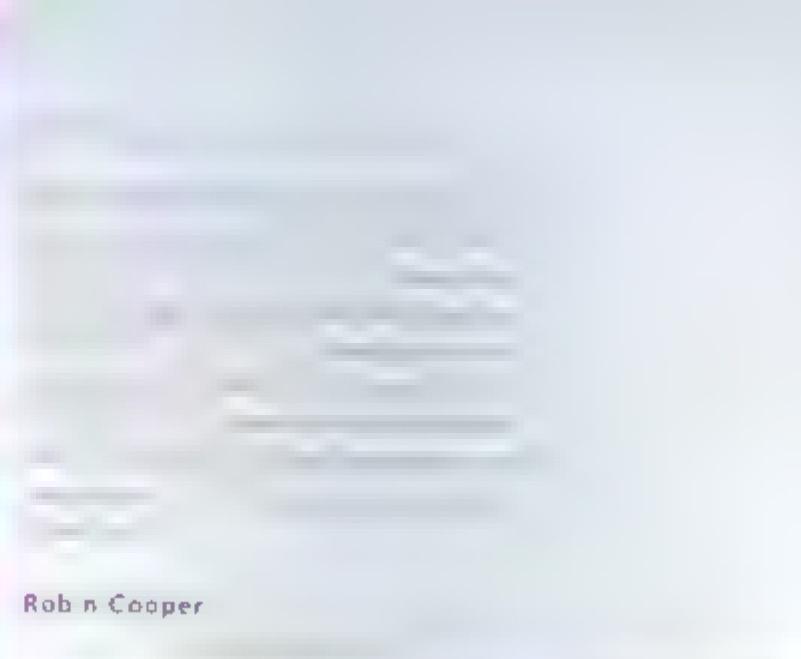
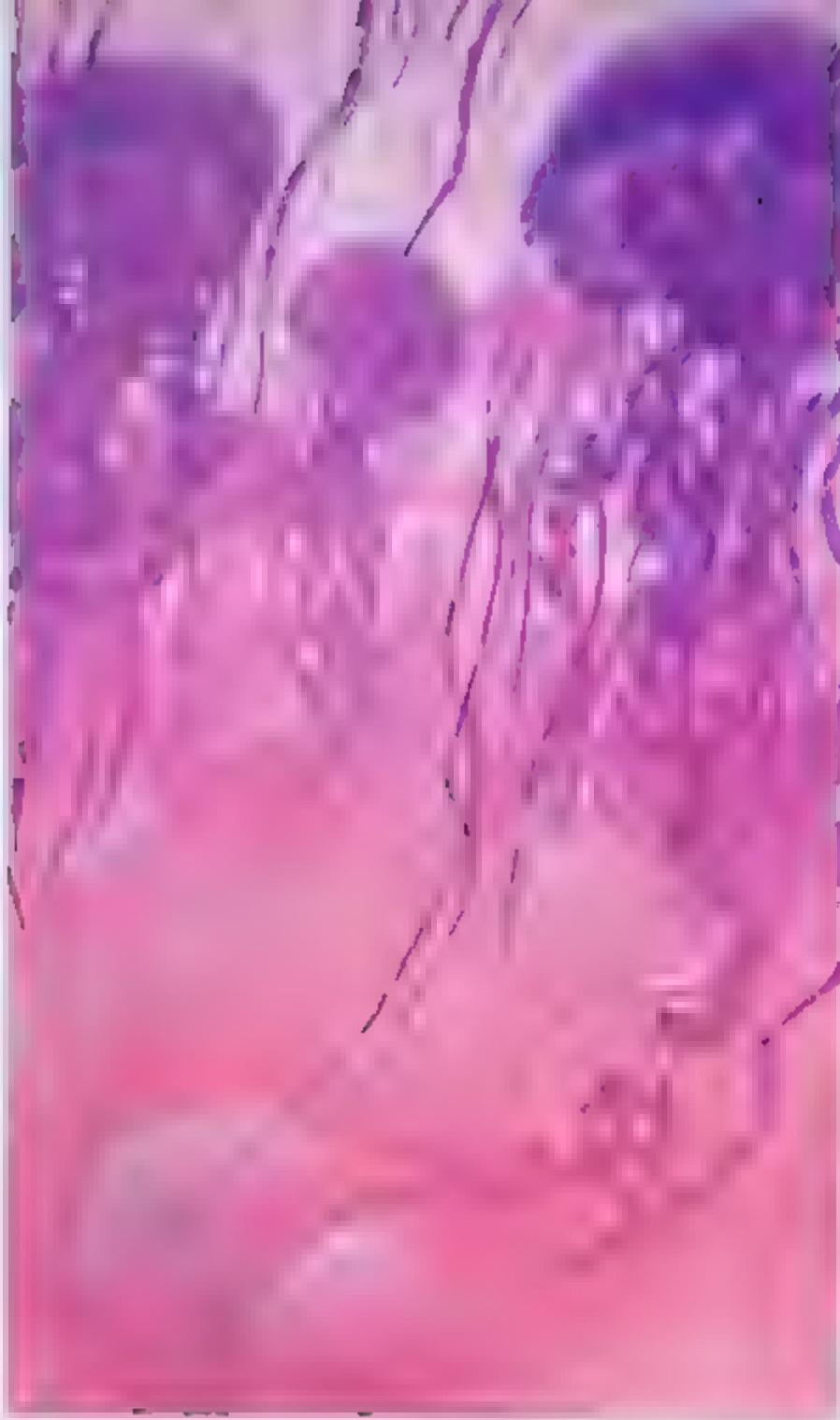
app site
Randy Berrett
file

Nathan Stanton

VARIANTS



above
David S. Fulp
magistrate and人民 14 n. T

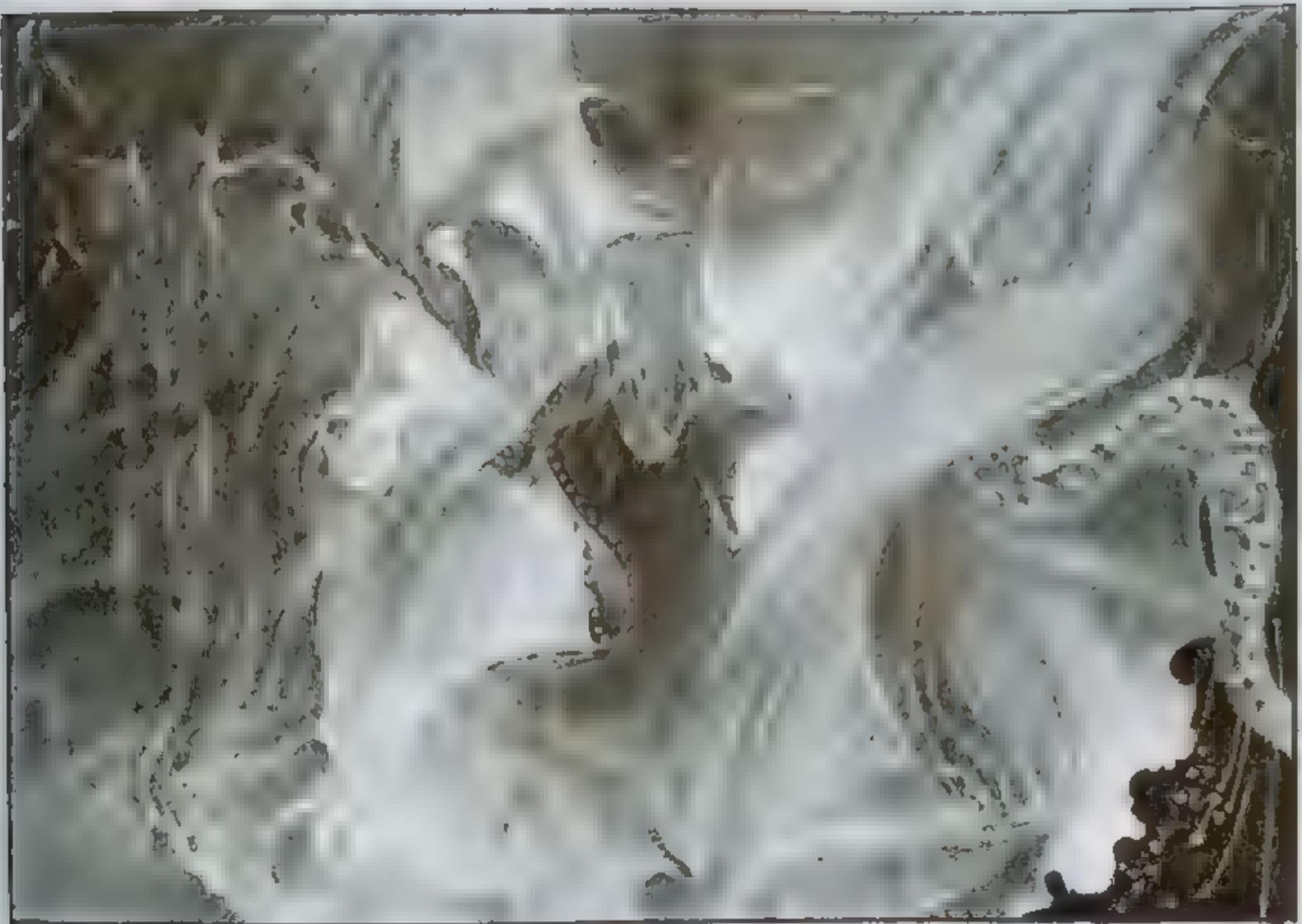


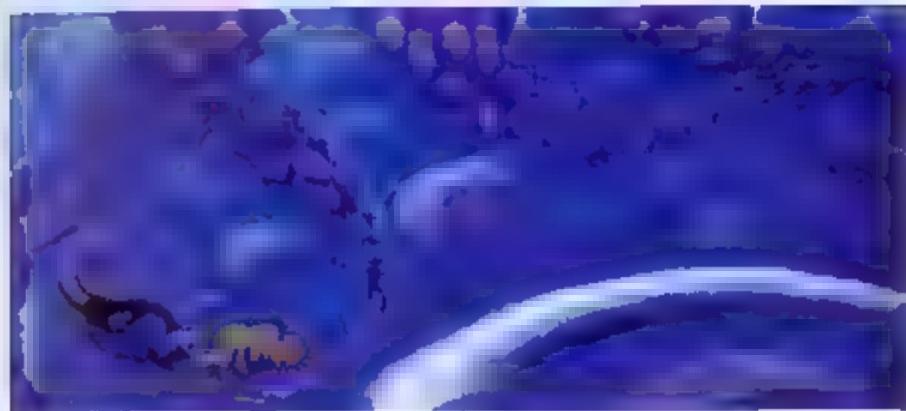
Rob n Cooper



above:
Bruce Zick
left: **Jeff R. Richards**

opposite:
Bruce Zick
below:

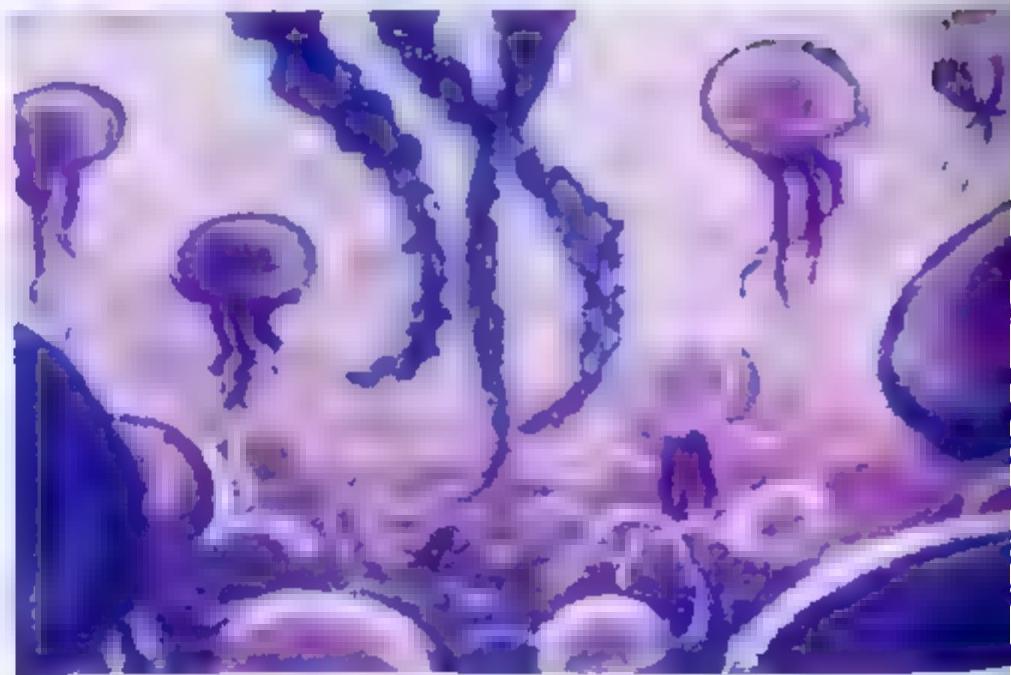




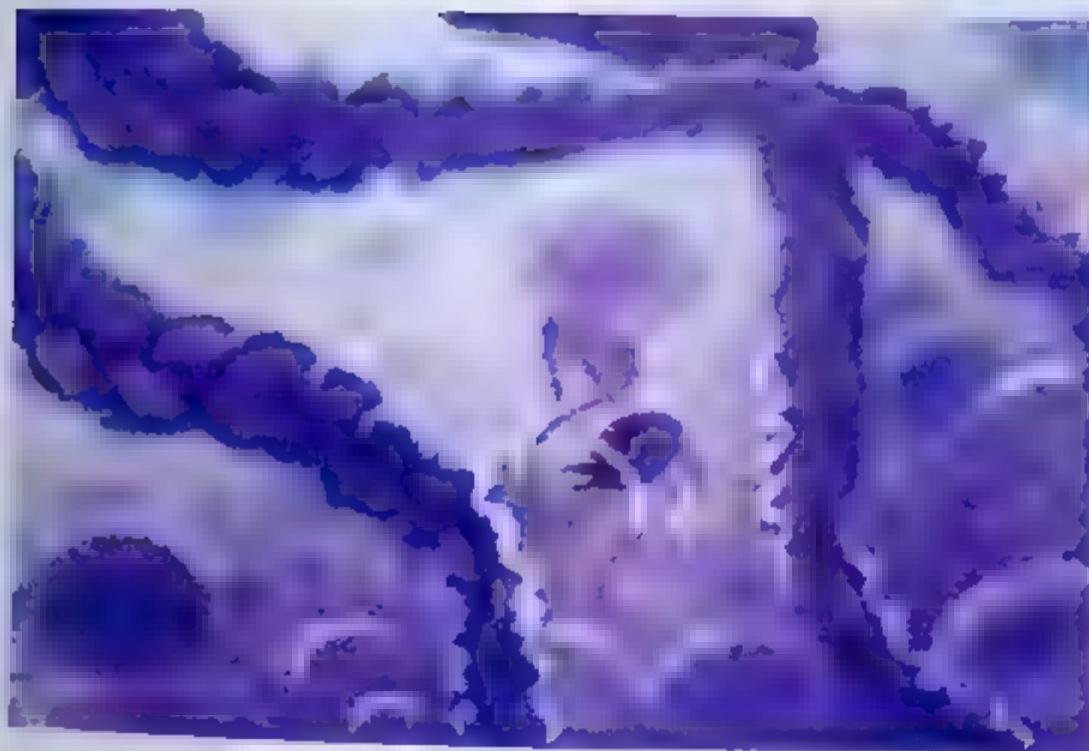
Ralph Eggleston



Oren Jacob



Ralph Eggleston





that is the easiest to achieve, the heart is always the toughest. But if we you can't tell people to feel a certain way, why have to discover it for them selves in the film? It's a whole different ball game. It's like the lighting. That character growth for us is where a lot of emotion comes from. Unlike Pixar, emotion starts with an audience in mind. But I get in that emotional frame, after time, you have to set things up in order to raise people to a place where they're gonna feel it. And here we are.

John Lasseter

executive producer

above

Ralph Eggleston

art of... 005

top left

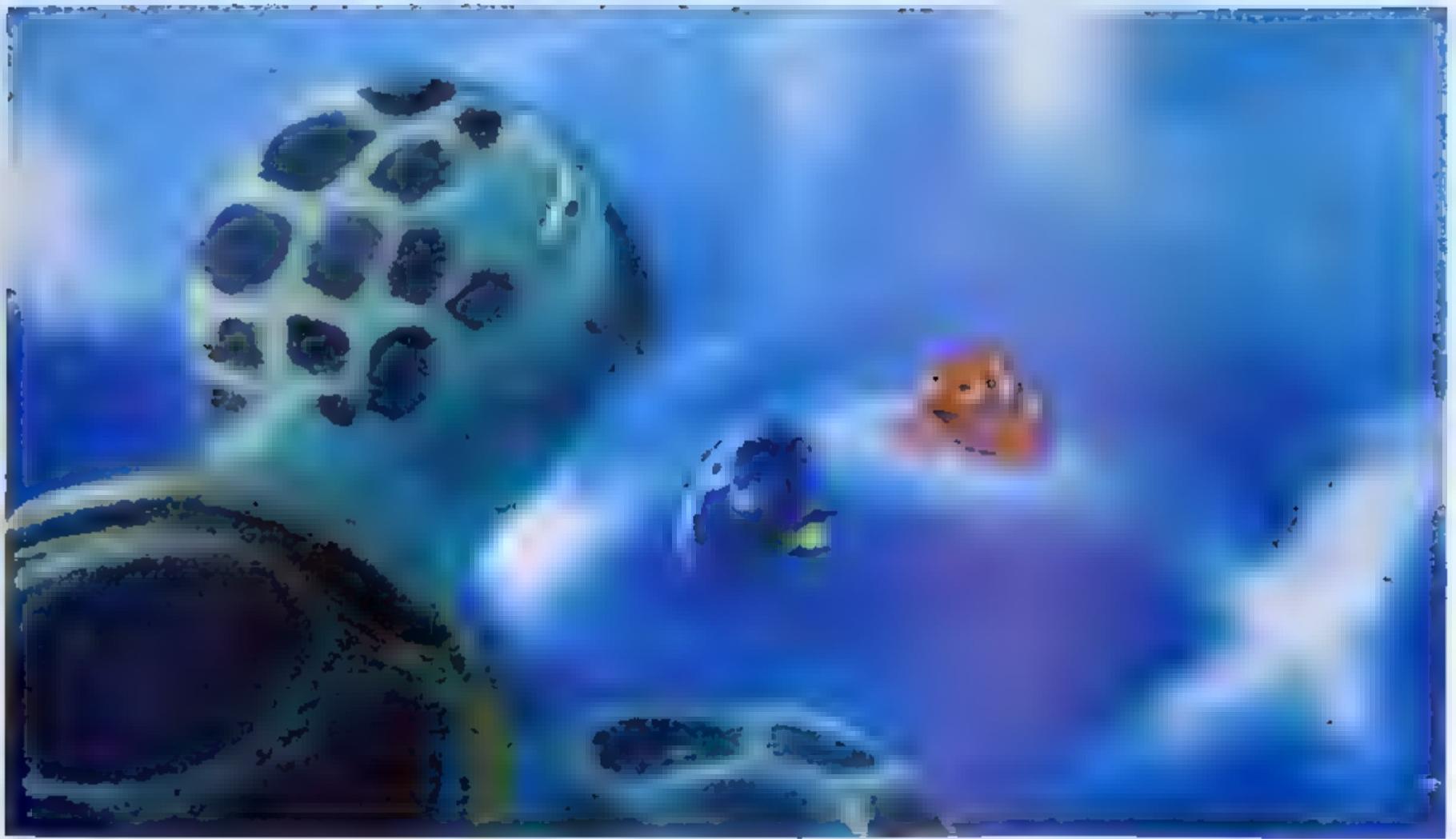
Ralph Eggleston

circle 6x4

bottom left

Ralph Eggleston

base 8x9



Ralph Eggleston





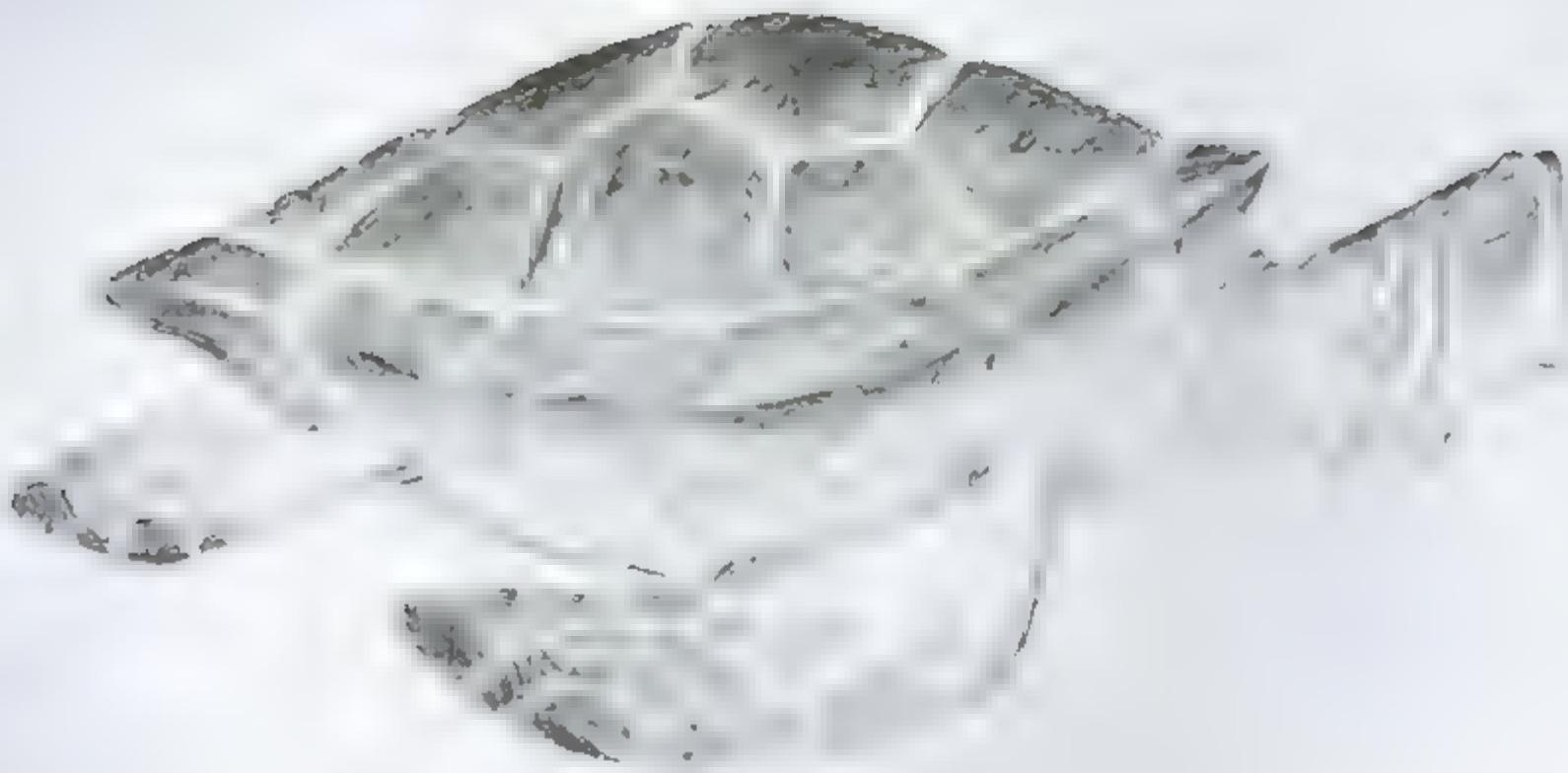
opposite

Carter Goodrich
Ceramic 18 x 11

nfr
Carter Goodrich
Raku 16 x 18 x 11

below
Tony Fucile
3 x 13
detail





above:

Tony Fucile

DMCII - 7 x

opposite:

Peter de Séva

DMCII - 7 x



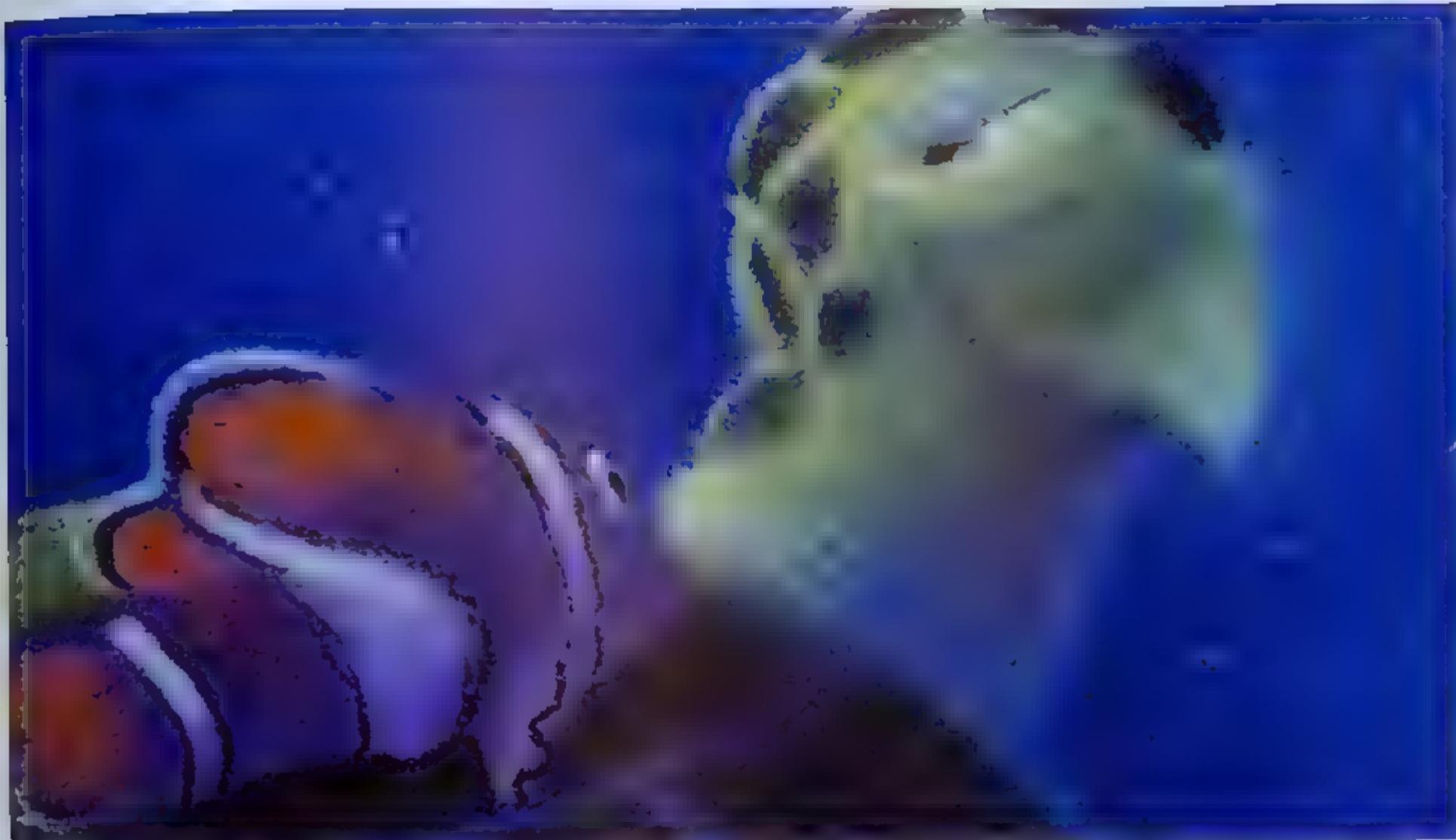


left
Joseph "Rocket" Ekers

above
Ralph Eggleston

right
Robin Cooper





Ralph Eggleston



A - SWIRL OF COLOR
BY ROBIN COOPER
I wanted to do a painting that
was like a swirl of color. I used
orange, brown and here there was a
dark blue and to find a balance. Outside so much
of the weather is grey. I wanted it to be bright.
A lot of the swirls have a paisley to
it and so I thought that it's strange.

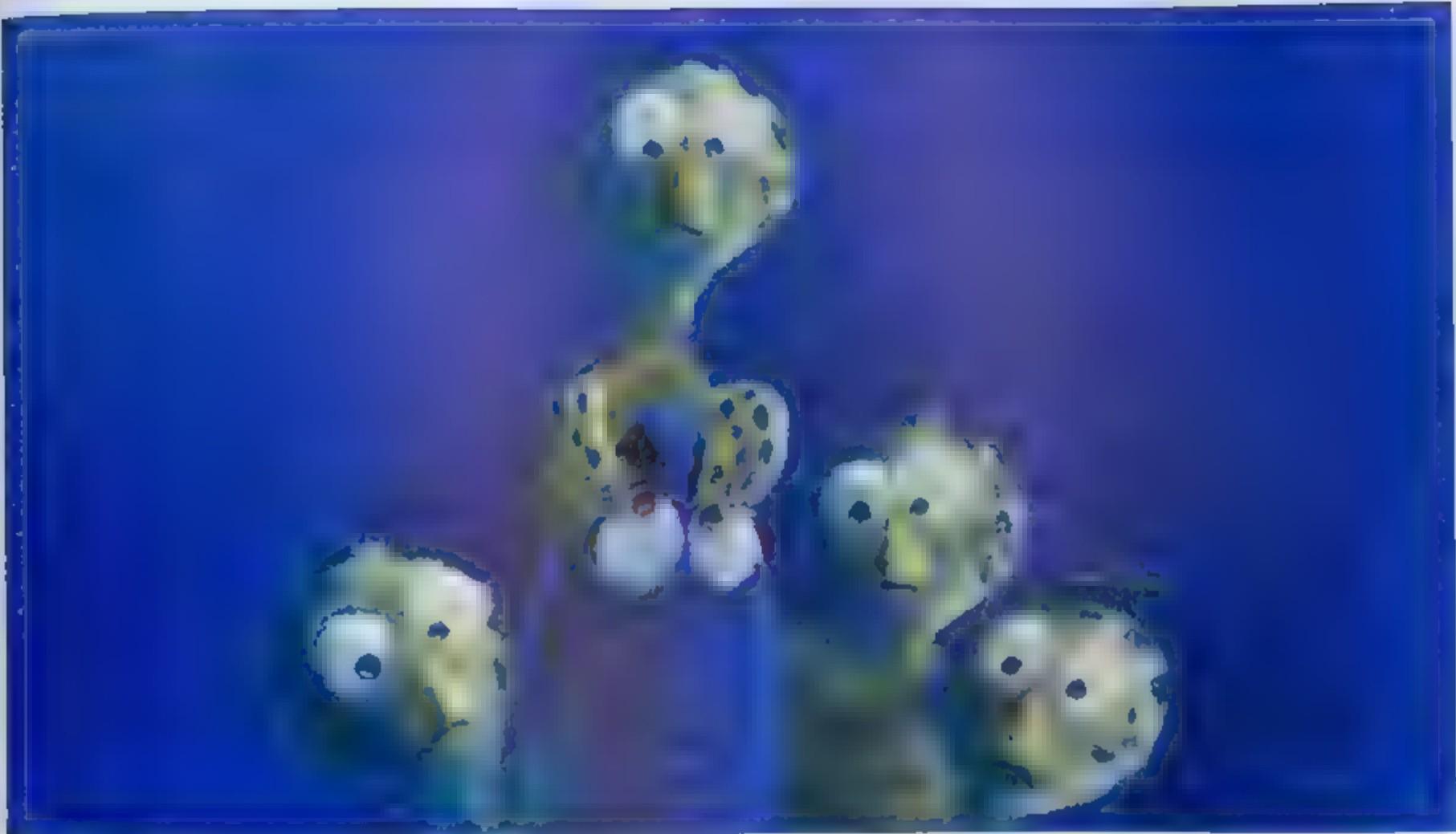
Robin Cooper

above
Robin Cooper

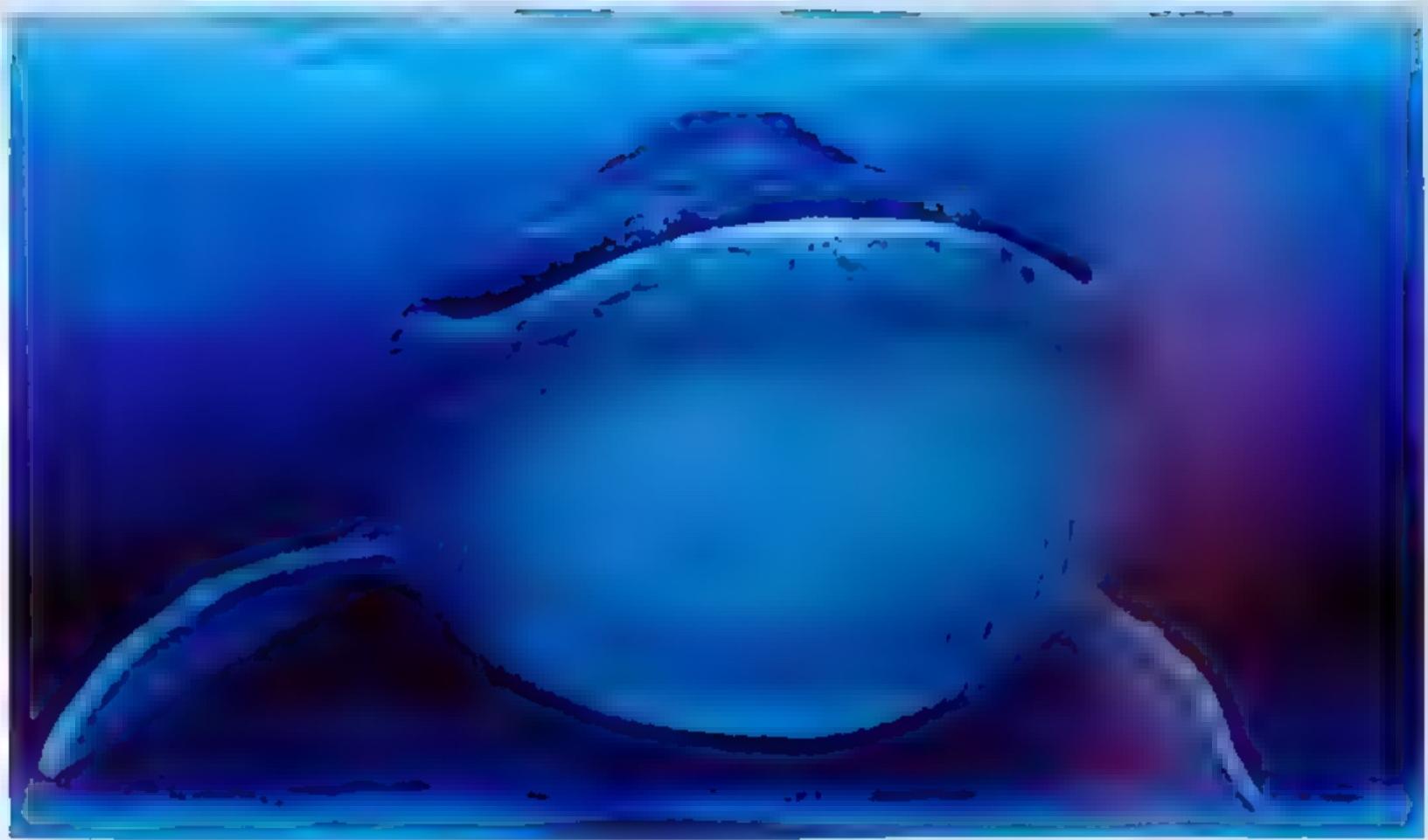
Oil on

right
David S. Fulp
watercolor





Ralph Eggleston



ght
Geoff Kim



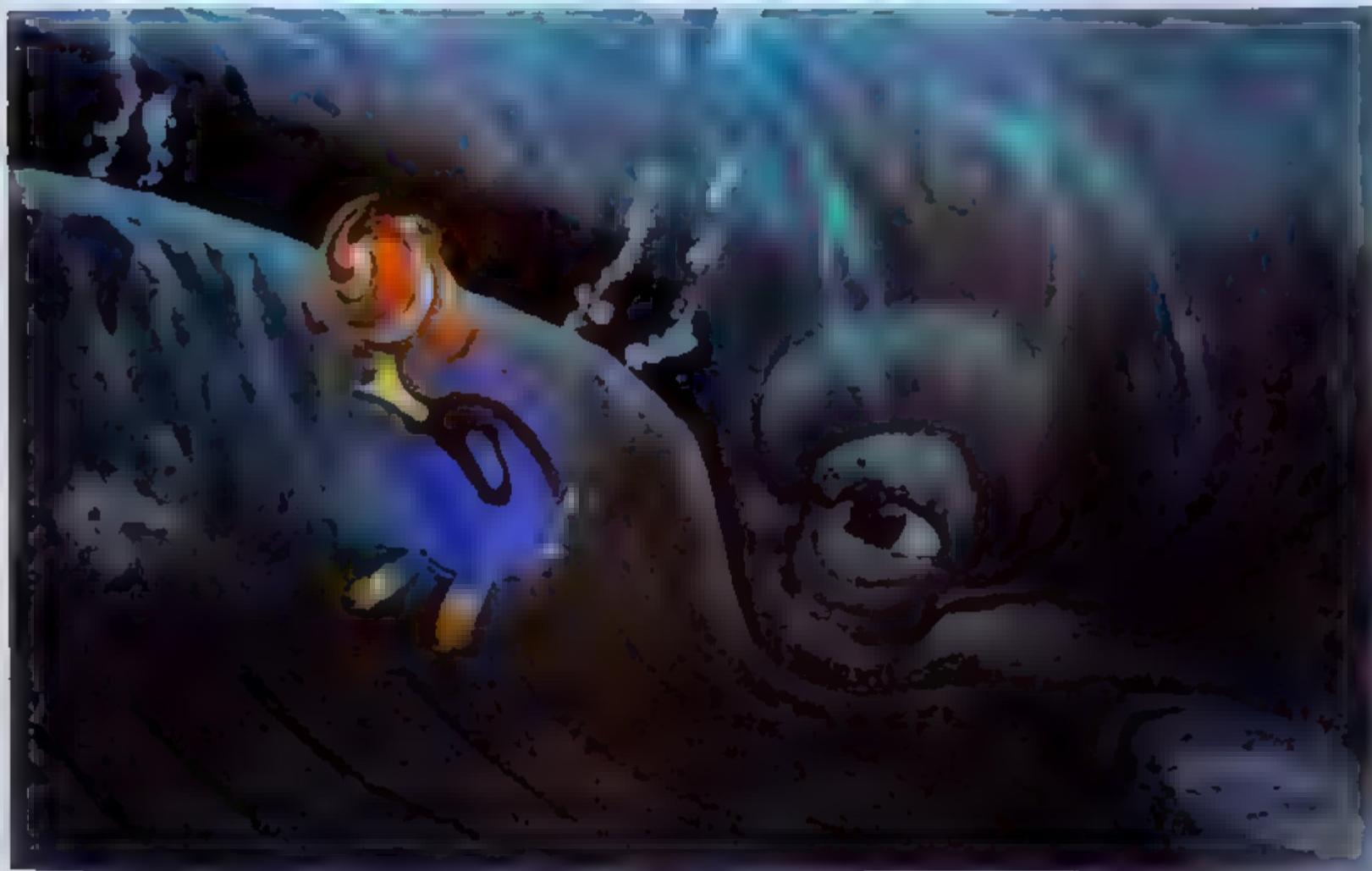
ght
Ronnie del Carmen

TOP

Ralph Eggleston

bottom

Randy Berrell



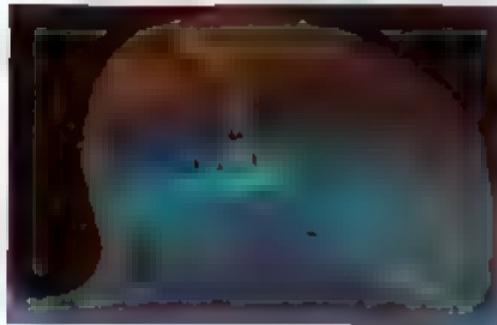


Randy Lee

Dark Existence

Alpha Evolution

Sharon Calahan







The background of the image is a dark, moody landscape of a harbor at night. In the center-left, a lighthouse stands tall against a dark sky, its light partially obscured by clouds. To the right, several large, silhouetted industrial structures, possibly oil tanks or storage tanks, are visible. The water in the foreground is dark and reflects the lights from the shore. The overall mood is mysterious and dramatic.

3 THE TANK AND HARBOR

pages 96-99

Dom o que vous

veut

Ralph Eggleston









opposite
Bruce Zick

above
Peter Sohn

right
Dominique Louis
by M. Nease R.
79

Ralph Eggleston



Indian Name



Bob Peterson

above

Joseph "Rocket" Ekers

right

Dom nique Lou s

Floating Screen



p.10



p.11

Joseph "Rocket" Ekers

Below

Simon Vare a



Dir. &
Laura Phillips

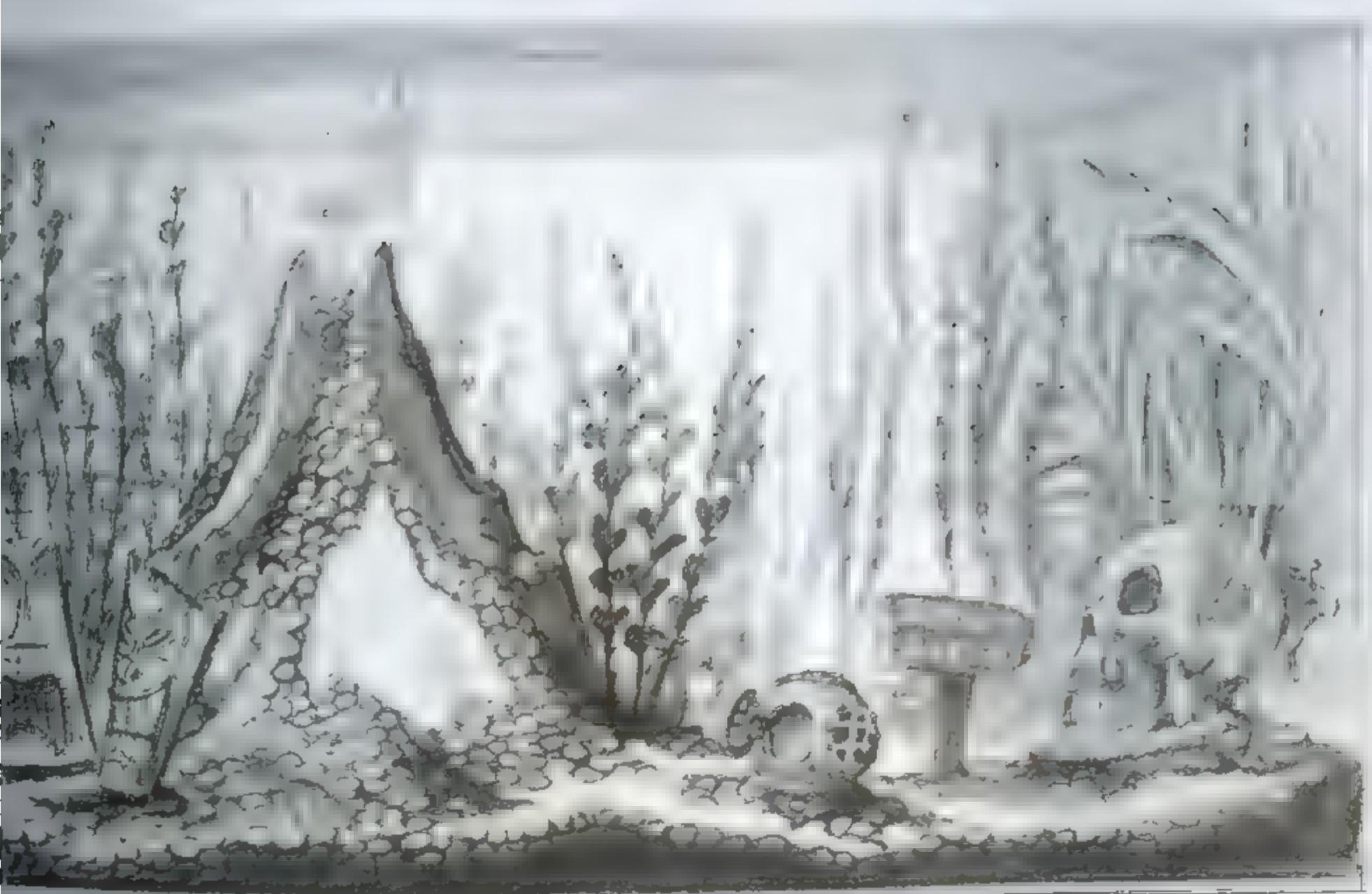
C.P.
Ricky Nierva

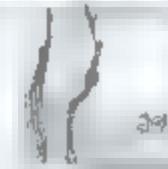
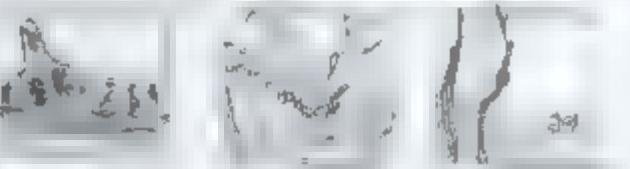
Scr. &
Nelson Boho



Andrew Stanton







dir.
Nelson Boho

gph.
Pete Sohn



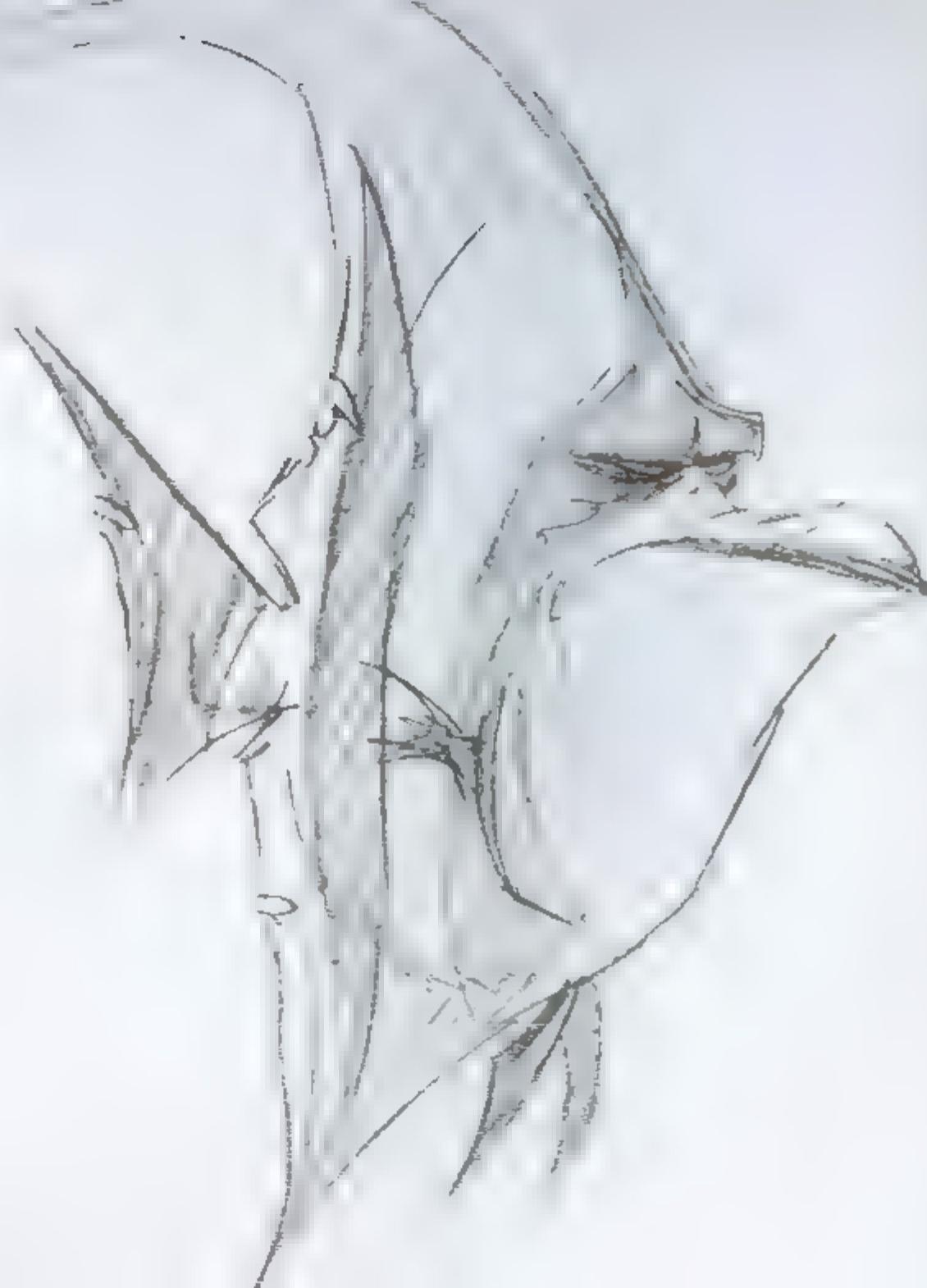
Raph Egg eston

Shaggy didn't talk a lot and was very mysterious. We just assumed on that. We gave him a car. He had a Fastwood and a mysterious scar—How did he get it?—probed with a lot of questions. In fact, we didn't know what he was a few days older yet—how to work over the script—how to play down the talk we'd do all over my wife.

Ricky Nierva

Actor

Ricky Nierva





left
Peter de Seve

below center
James S. Baker

below right
Ricky Nierva





above
Yaelle H. by

right
Carter Goodrich

Jason Katz





Ricky Nierva



Jason Deamer

Peter du Seve

Jeff
Ricky Nierva

Berinda van Valkenburg

below
Bratt Morris

right
Dan Lee



top left

Belinda Van Valkenburg



top right

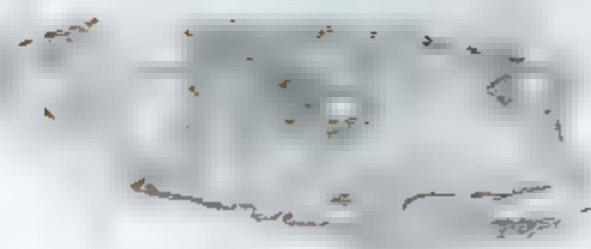
Dan Lee



right

Carter Goodrich

Dan Lee



igh
Jason Deamer

taight
Jason Deamer

below
Jason Deamer



left

Bruce Morris



right

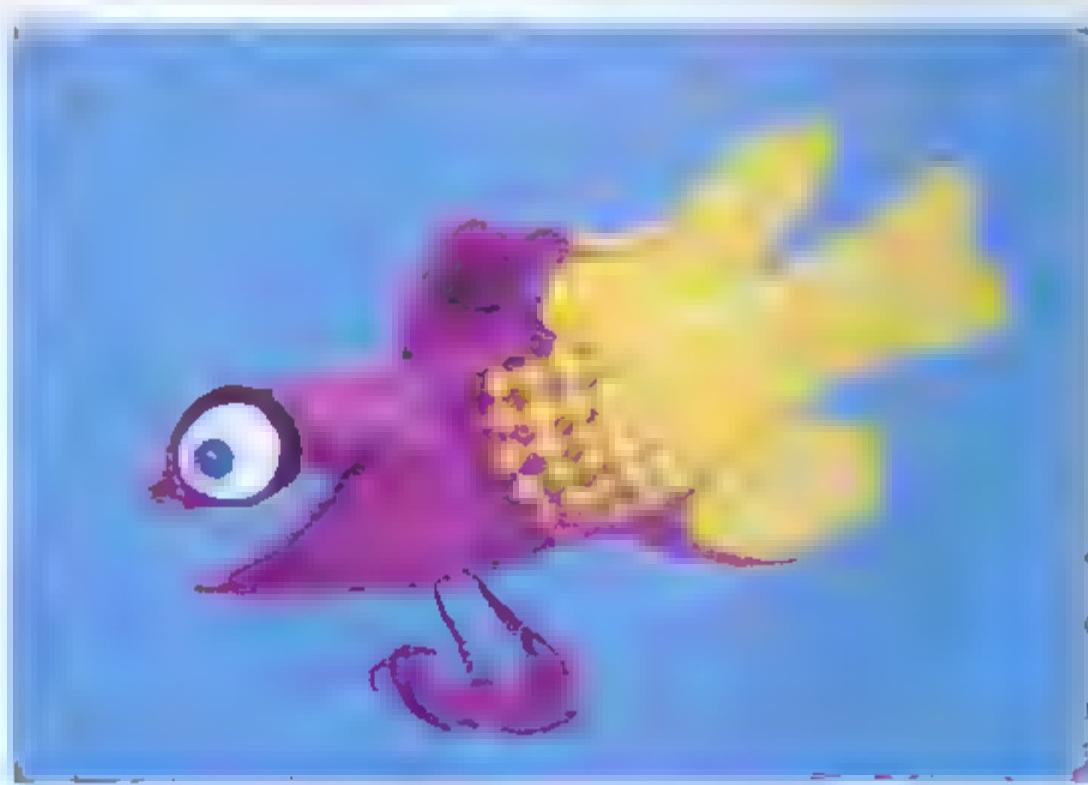
Ricky Nierva

© 1990 Portfolio



below

Ralph Eggleston



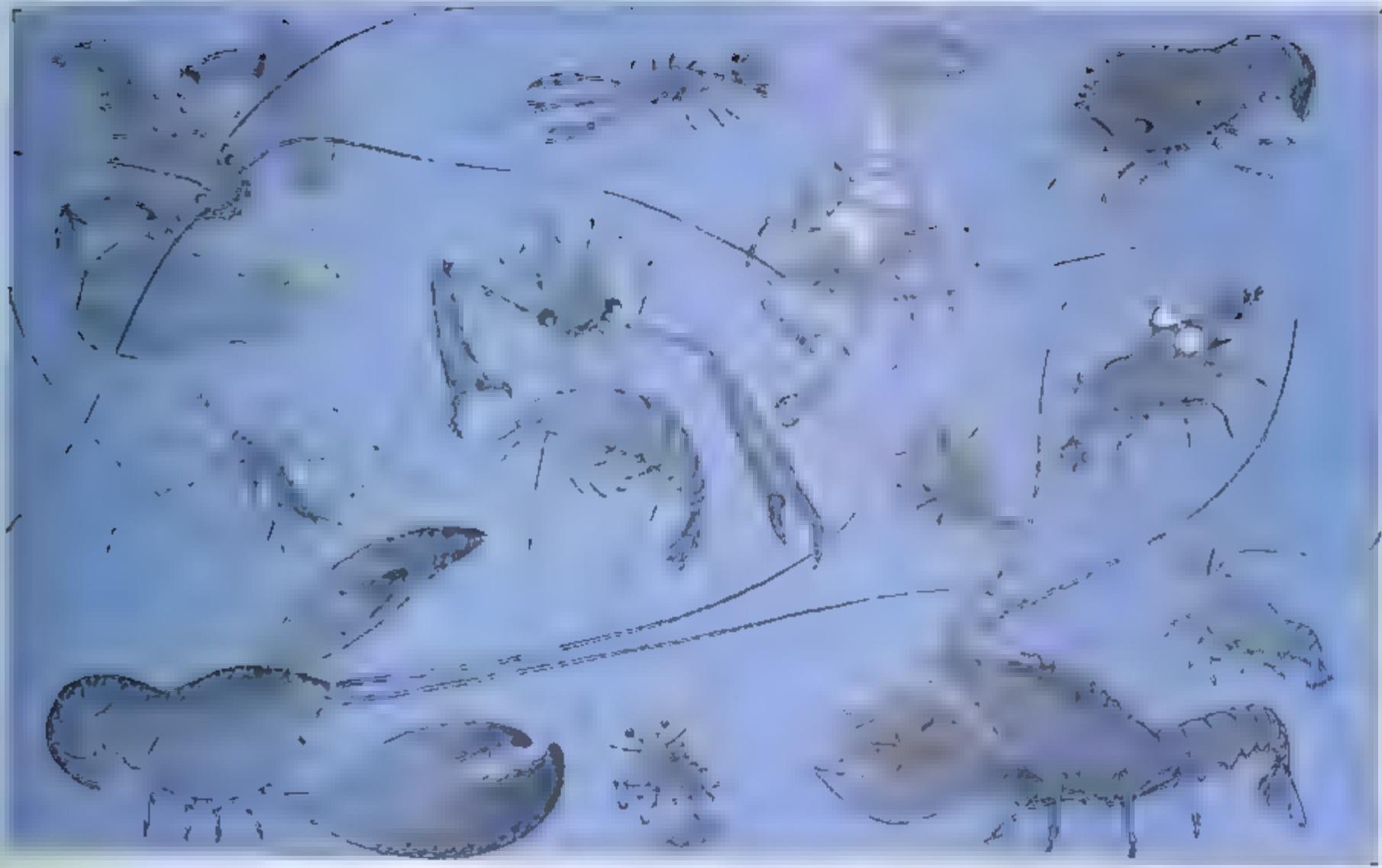
© 1998
Jason Deamer

© 1998
Jason Deamer

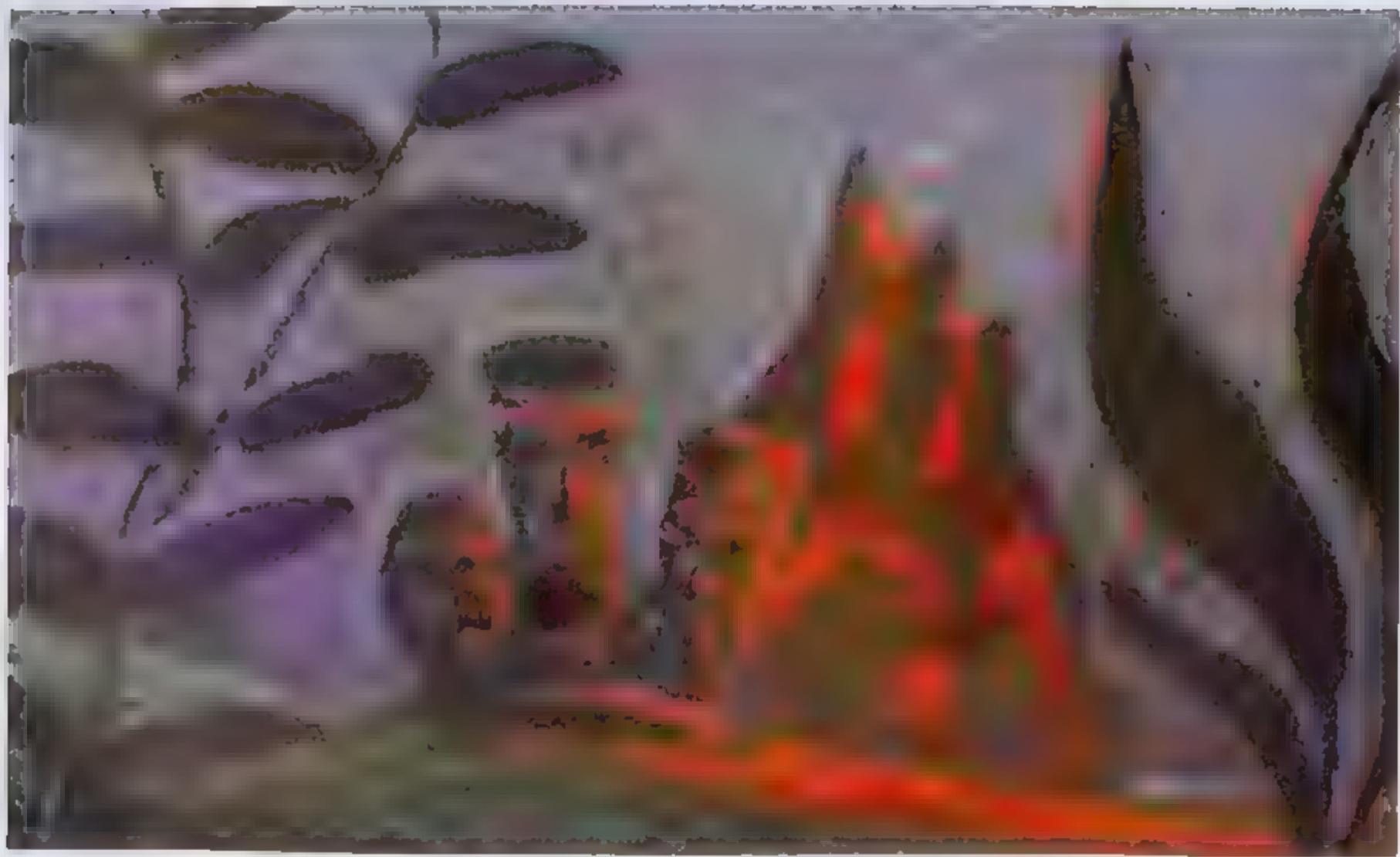
JACQUES



© 1998
Carrie Goodrich



Geefwee Boedoe



Reptile Egg Cyst



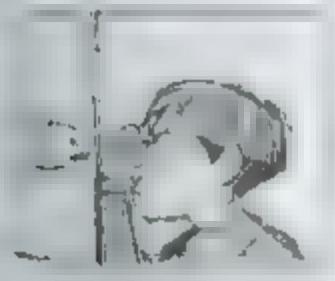
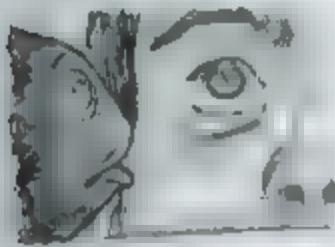
below
Ralph Eggersen



below
Ralph Eggersen



Damrique Louis



Above
Peter Sohn



ght
Peter Sohn

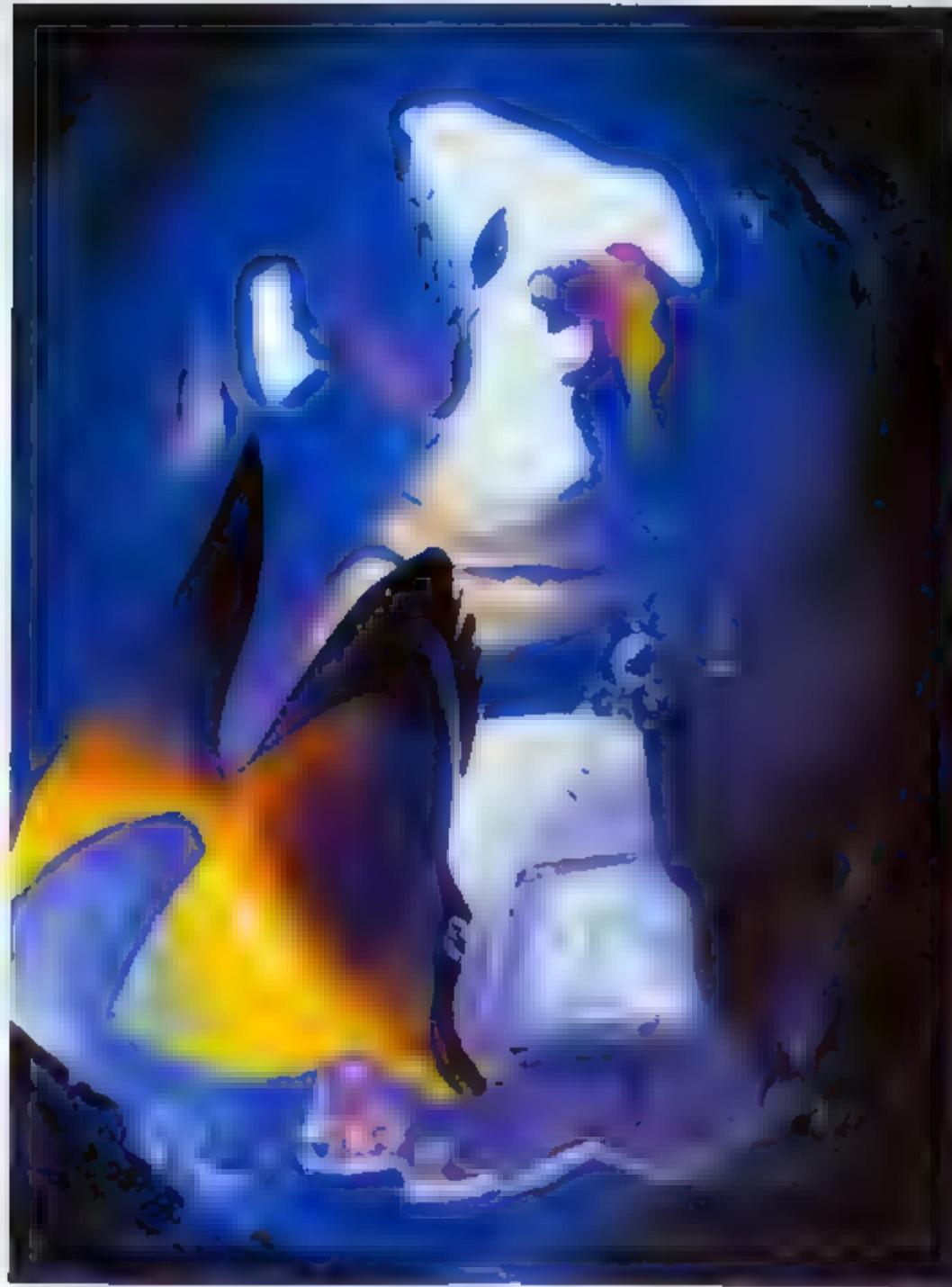


ab

Jason Katz

et

Dominique Sou





Dom o que Louis

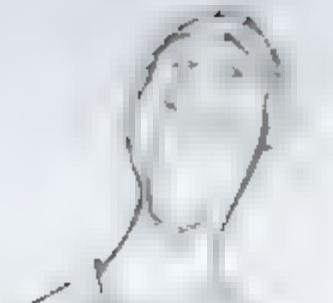


Peter Sohn

Randy Berrett

Peter Sohn





Randy Berrett



left
Peter Sohn

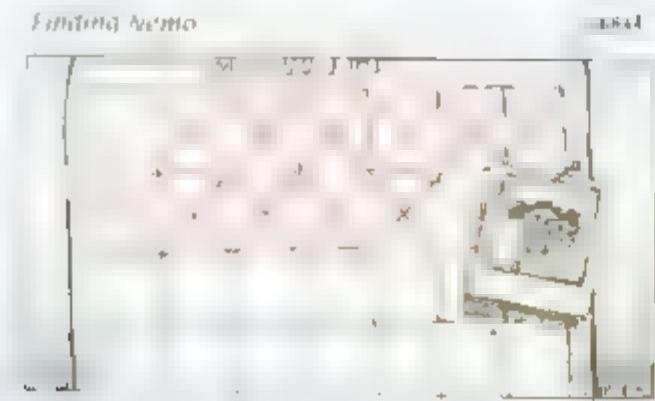
above
Peter Sohn

right:
Andrew Stanton
PHOTO BY J.

below:
Peter Sohn

overleaf:
Peter Sohn

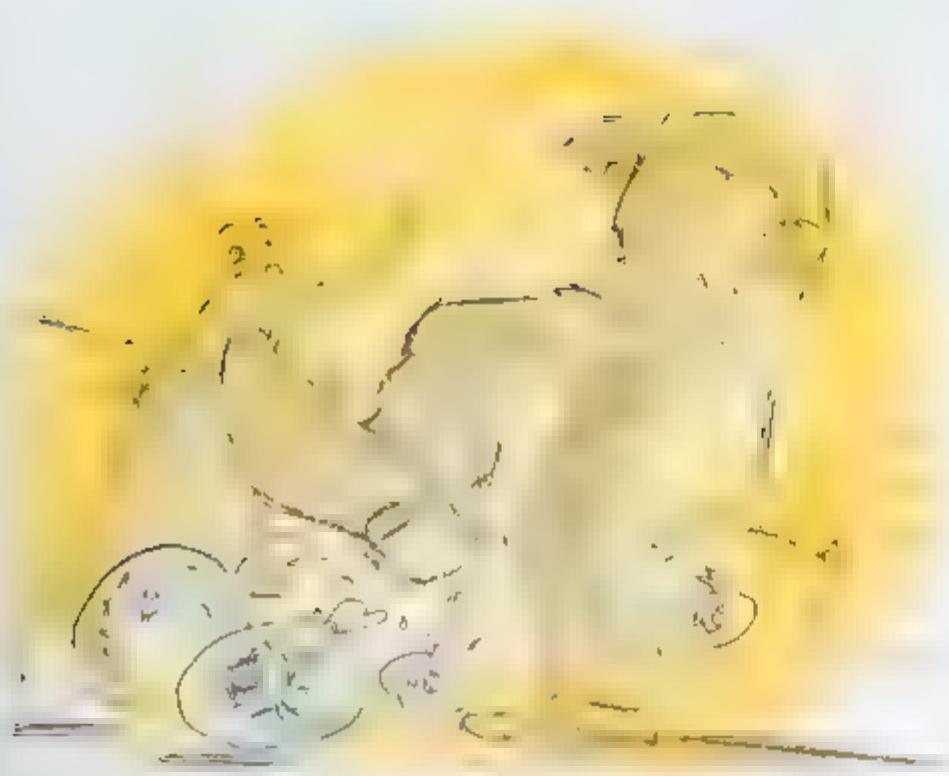
color storyboard pen 11 x 4



The fish tank... from there she became the catalyst for the reason Nemo winds up where he is now. Daria and I had a "sketchfest." So the far gang is articularizing this psycho kid... she's the timing time bomb. Ricky Nierva and I kept playing with designs for Daria. There were gag sessions with Andrew and the guys and ideas for Daria... like having her wearing the old-fashioned head gear from the 1930s with head braces in her mouth. In story, I'd board up Daria and then go over to the art department and help design her... even did a sculpt of her head. It's so fun to make an evi-

Peter Sohn

story artist, designer



above
Ronnie de Carmen

right
Ronnie de Carmen

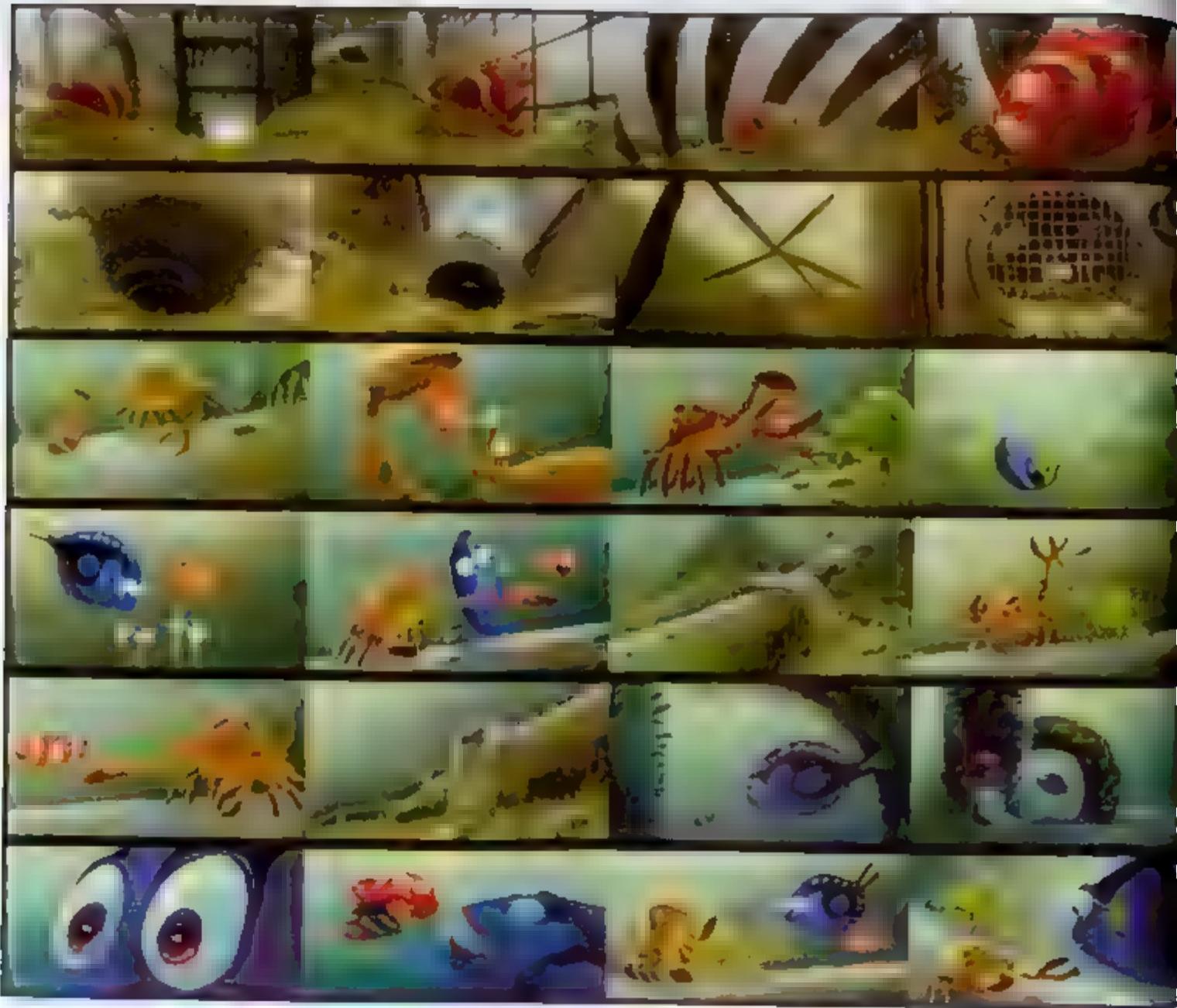


ref
Bruce Morris
oil on board
120 x 100 cm. 7 x 4

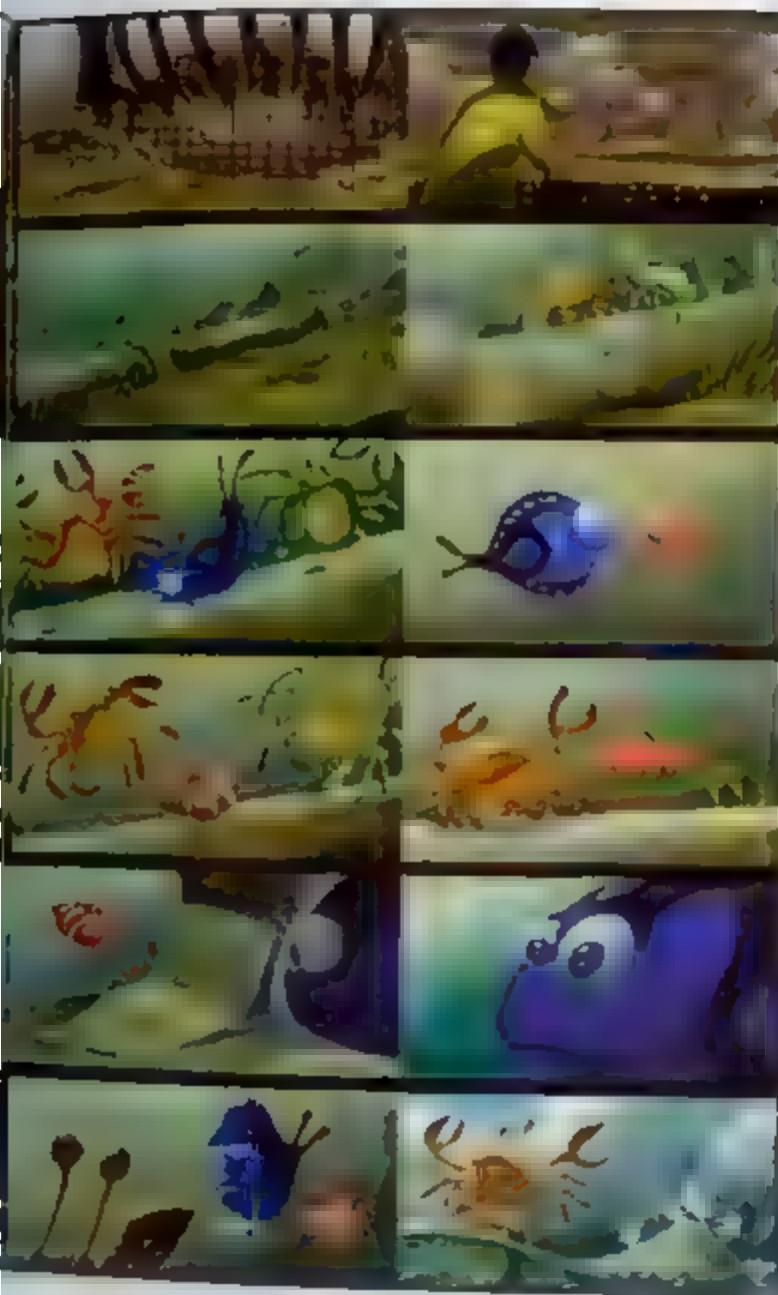
The last picture seen in the dream from the window of the last studio and so inspiring. There is sand and water and the sky. Only the horizon line is visible in the distance from which the sea and the sky meet. The clouds are white and the beach seems to be calm and still. The water is a pale blue and would be the ocean. In the distance two birds in a bar they appear motionless by swimming and through the glass door where I sit all aware of the sky and aware of the waves of the river below. A total and complete peace over the sea and the ocean. A picture of rest. I think it is the time to take a break. I am suggesting we take a complete safety and resting. Once you know what you have done be free and only by doing so are you

Ronnie del Carmen

more space v sl



Raph Egg is on



Ralph Eggleston





opposite

Anthony Christov

above

Bruce Zick

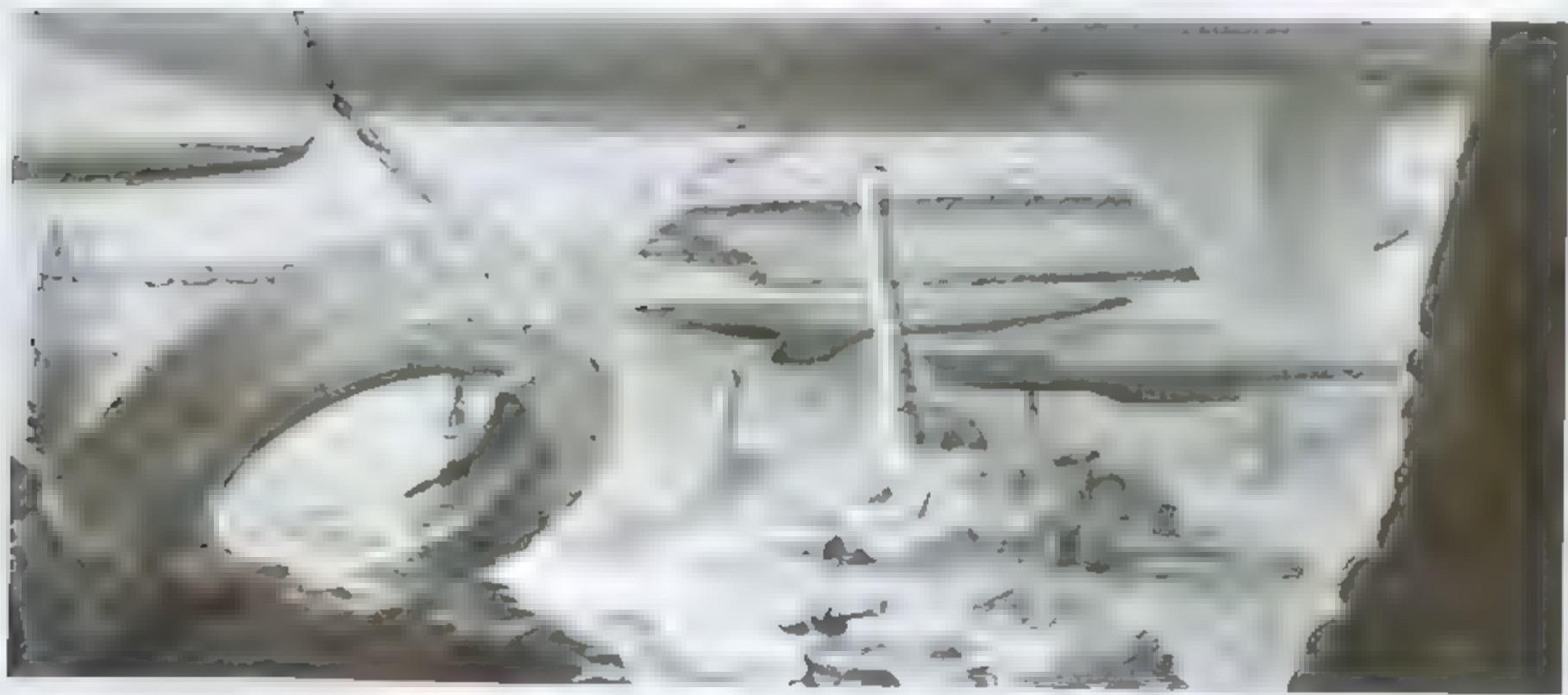
right

Nelson Boho



ght
Bruce Zick

below
Nelson Boho



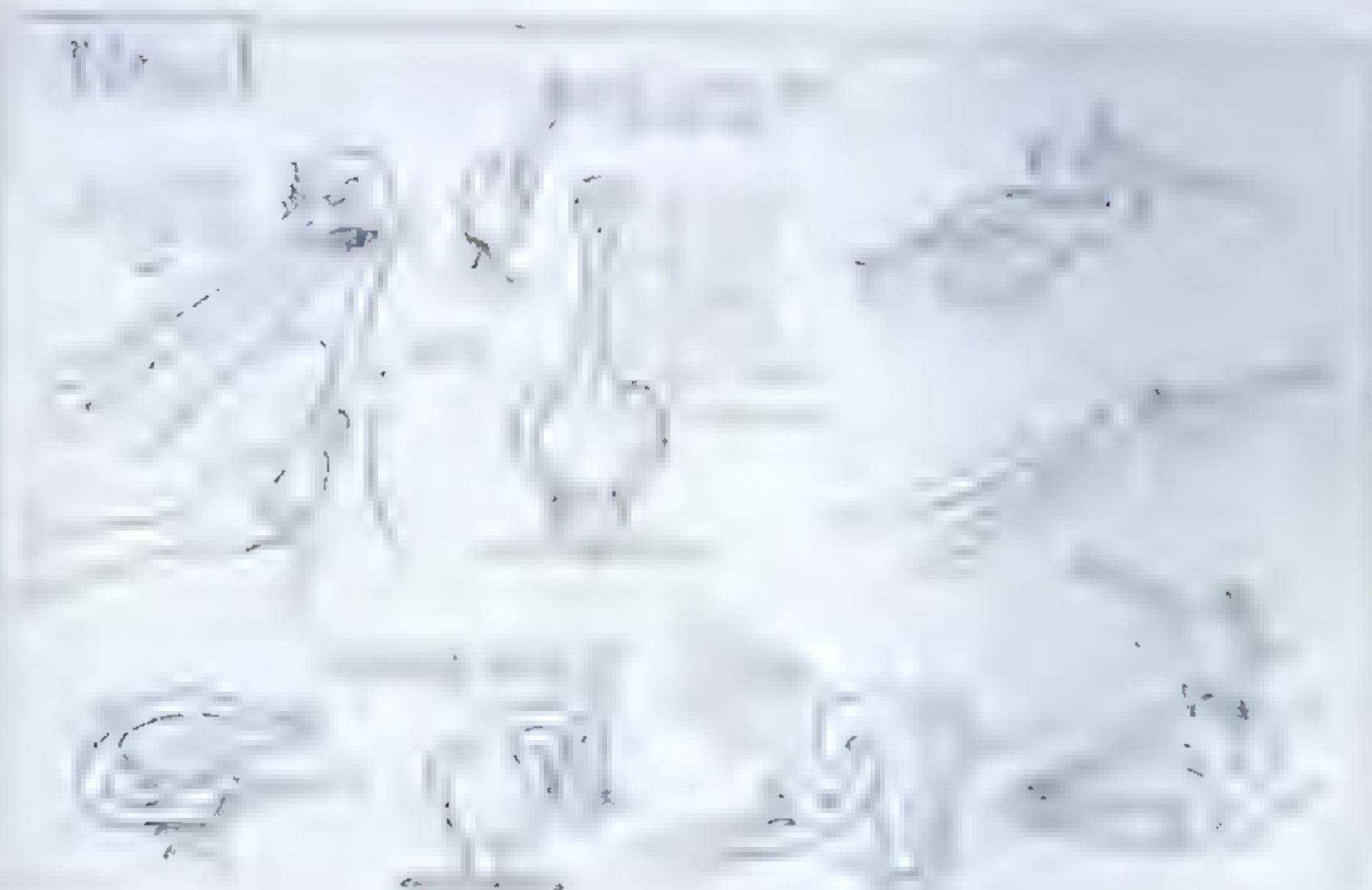


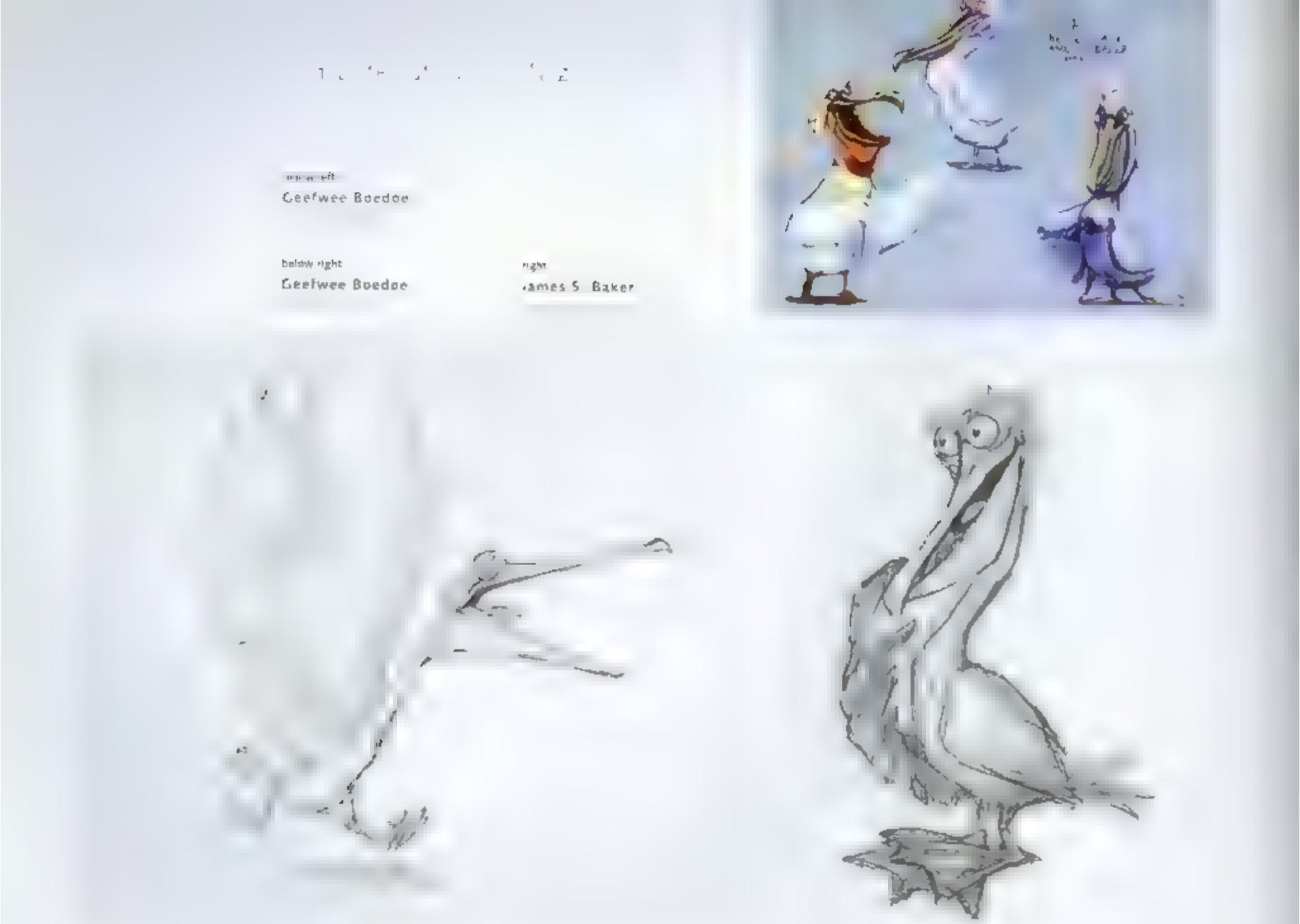
Ralph Eggleston



Original
Jason Deamer

Reprint
Jason Deamer





1. *Shaman* (left)

(right)

Geefwee Boedoe

(left)

Geefwee Boedoe

(right)

James S. Baker



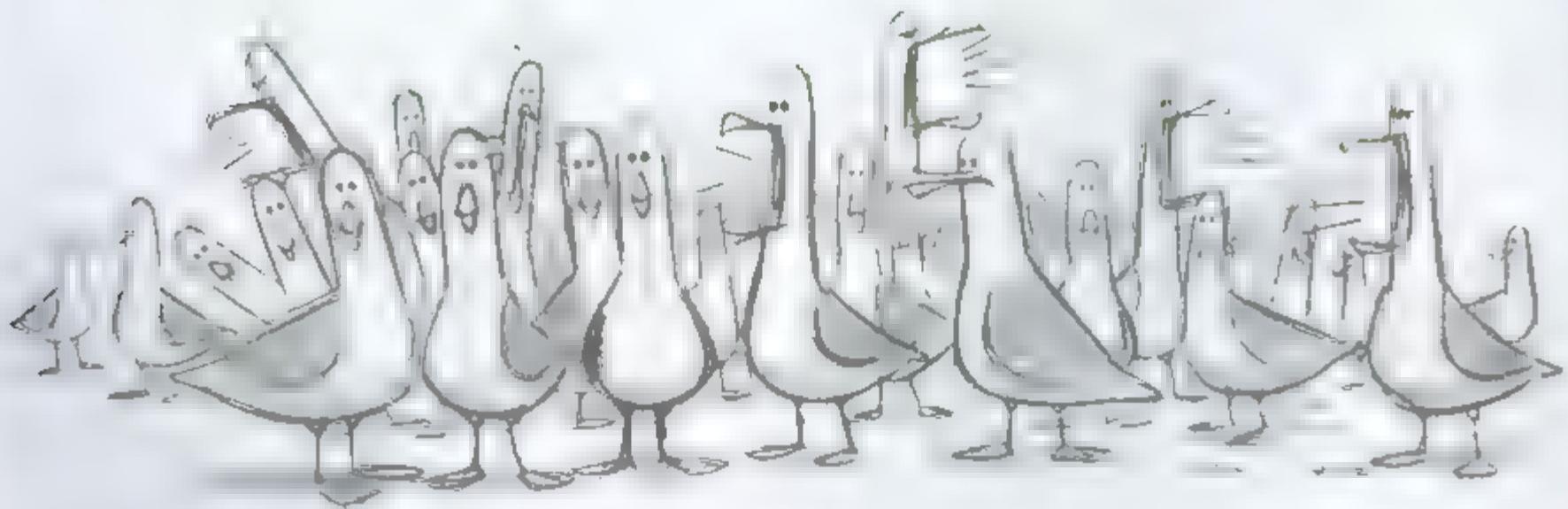
above left
Geefwee Boedoe

left:
Geefwee Boedoe

below right:
Geefwee Boedoe



Ralph Eggerson



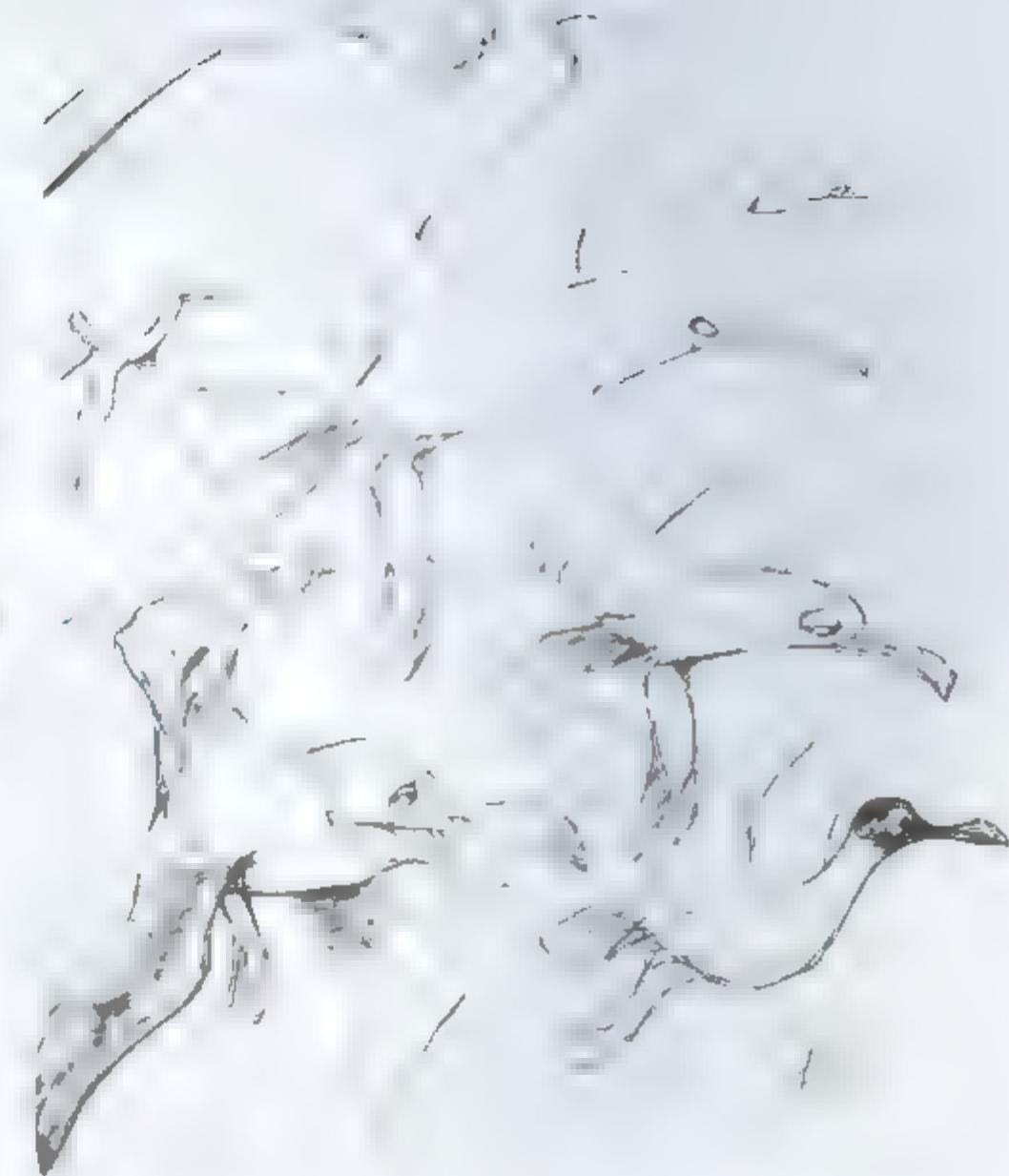
Jason Deamer

below
James S. Baker



above
Peter Sohn

right
Peter de Sève



170

Anthony Christov

171

Anthony Christov

172

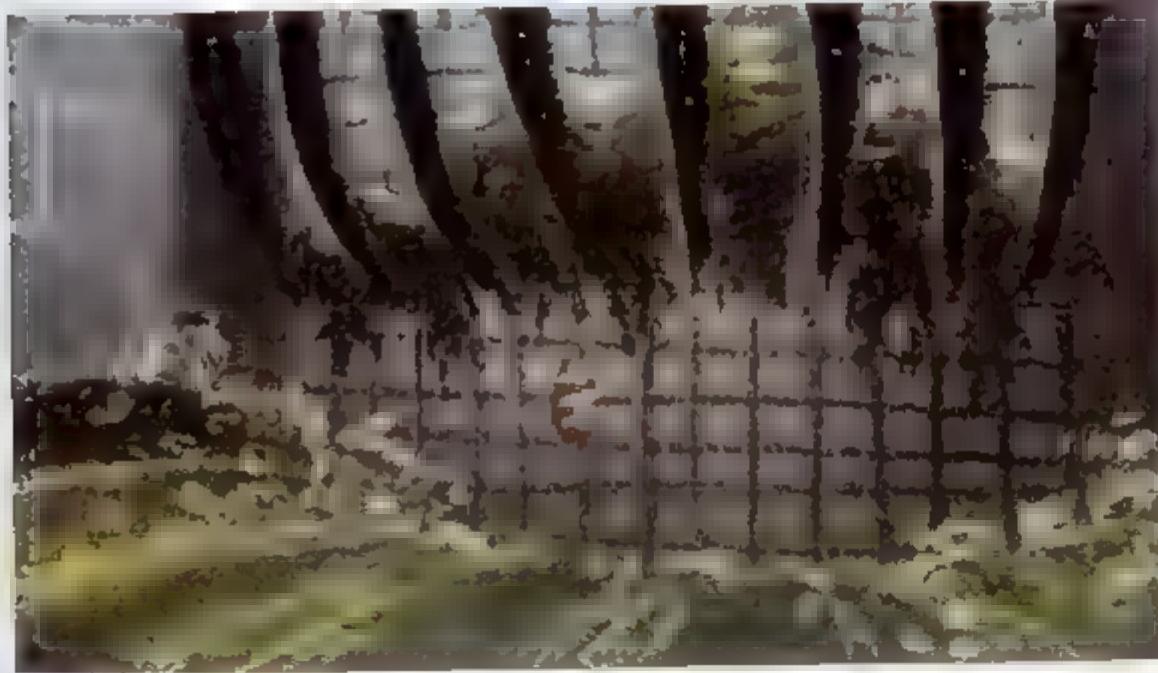
Anthony Christov

Anthony Christov





John Lasseter



a.
Ralph Eggleston

b. am
Ralph Eggleston



above left
Ralph Eggleston



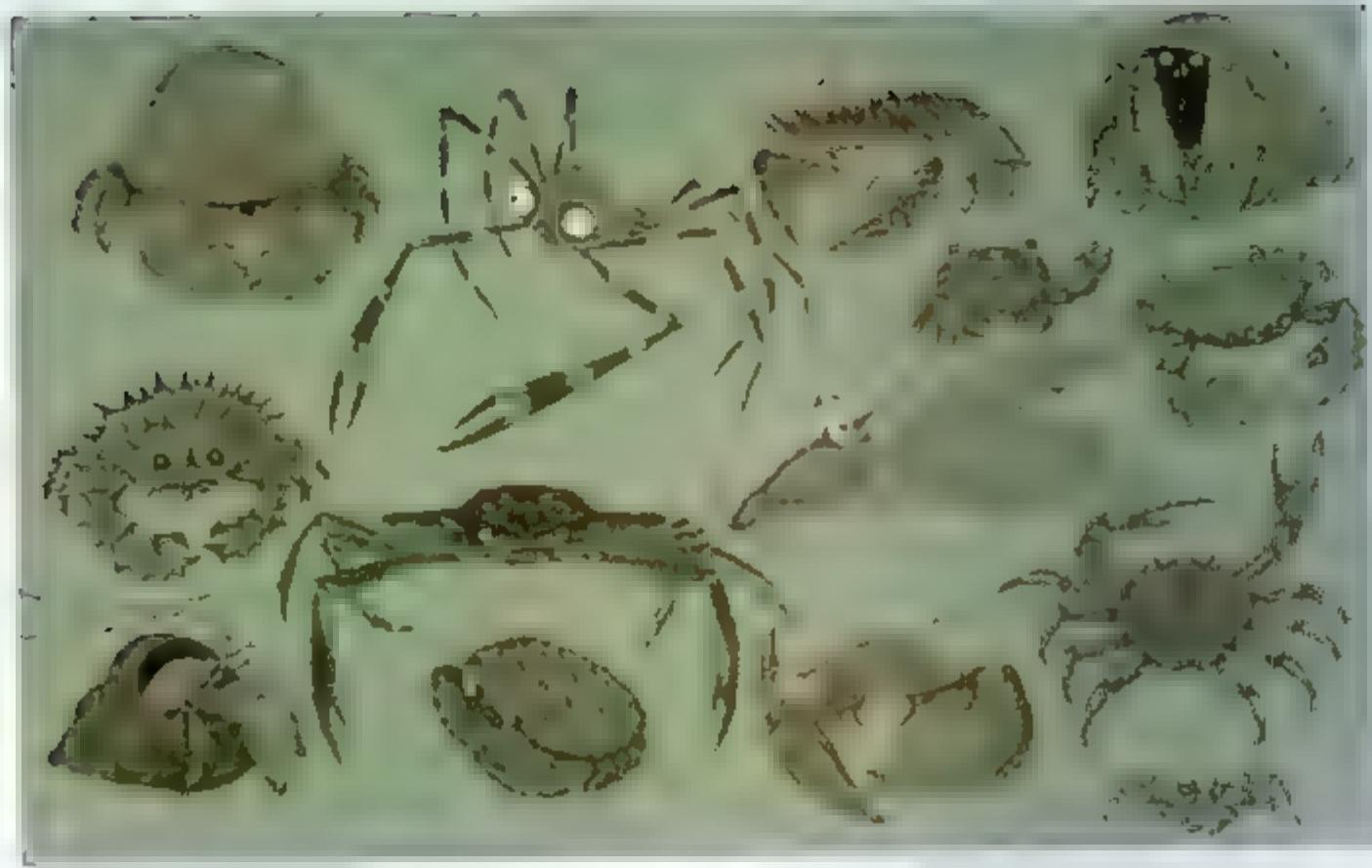
above right
Ralph Eggleston

right
Ralph Eggleston



right
Geefwee Boedoe

birdsw
Ronnie de Carmen



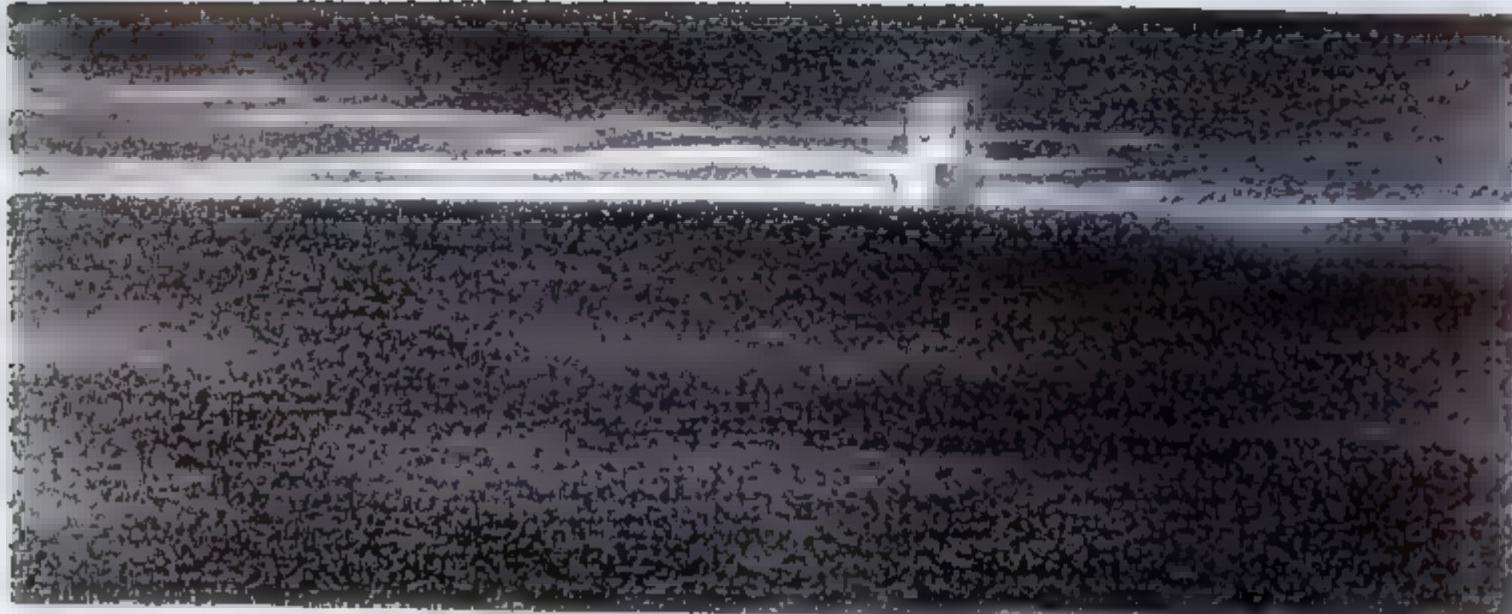
FATHER HAVE ON DAY 2 + 5
H 72 A 77
G 72 A 77



DO. NEW IN E GEEEN DAY
FATHER HU MALE?



DO. NEW IN E GEEEN DAY



411

Anthony Christov

Ah

Anthony Christov

Lee Unkrich







Bruce Zick



Anthony Christov



Oren Jacob





5 min v3 e3



op
Ralph Eggeston

above:
Ralph Eggeston





Bruce Zick

© 1990
Bruce Zick

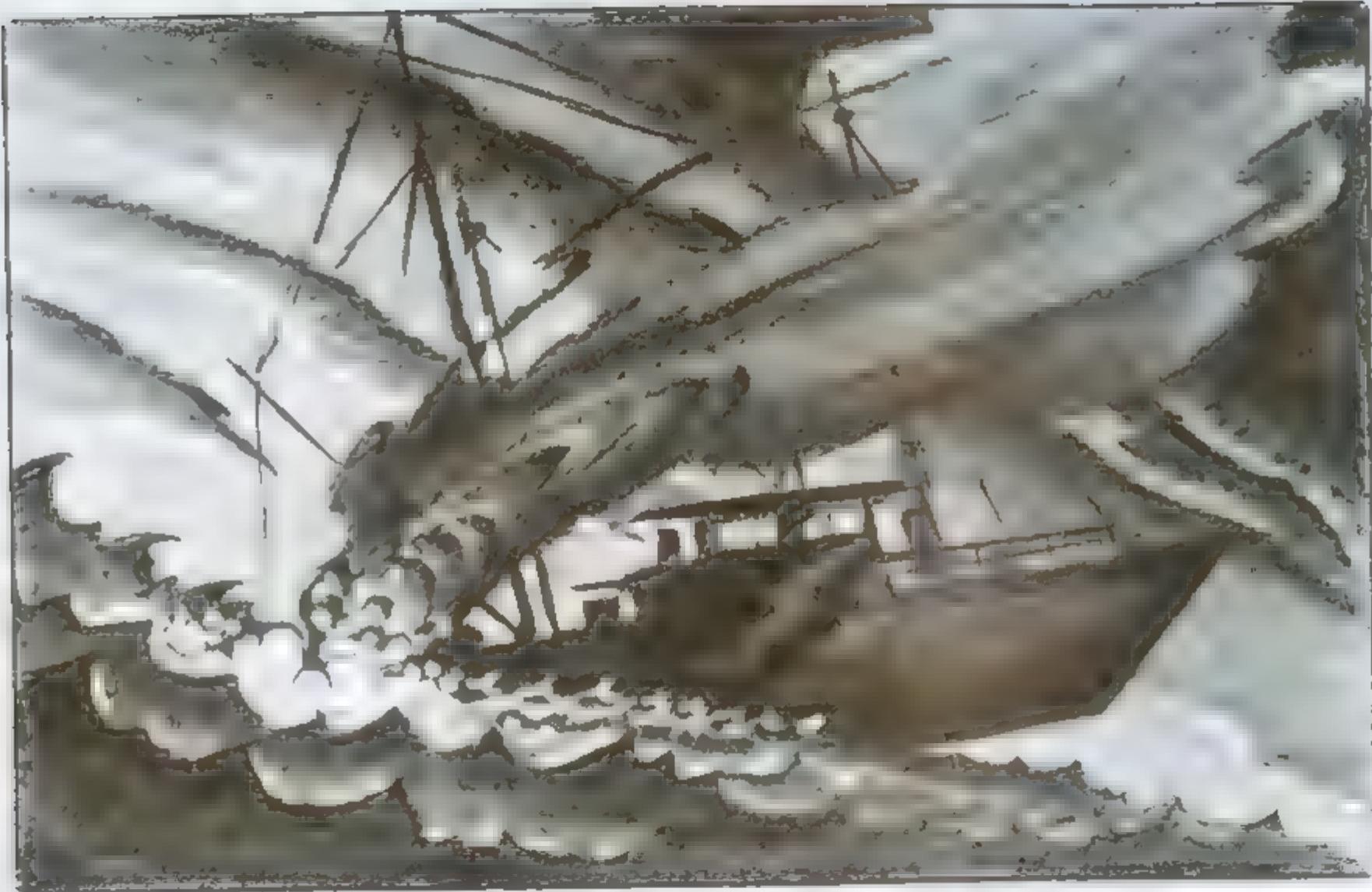


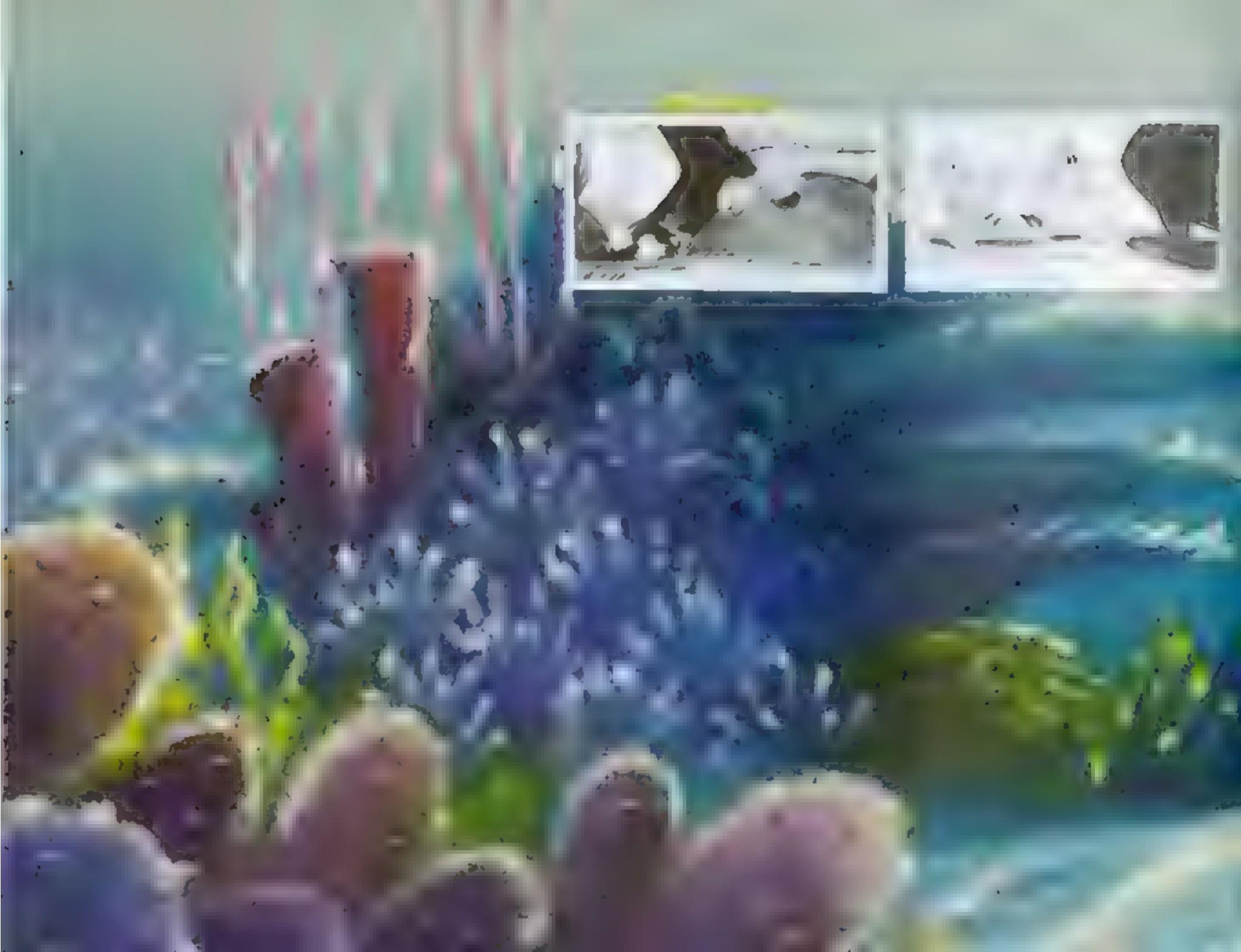
above
Bruce Zick

opposite
Bruce Zick



Lee Unkrich



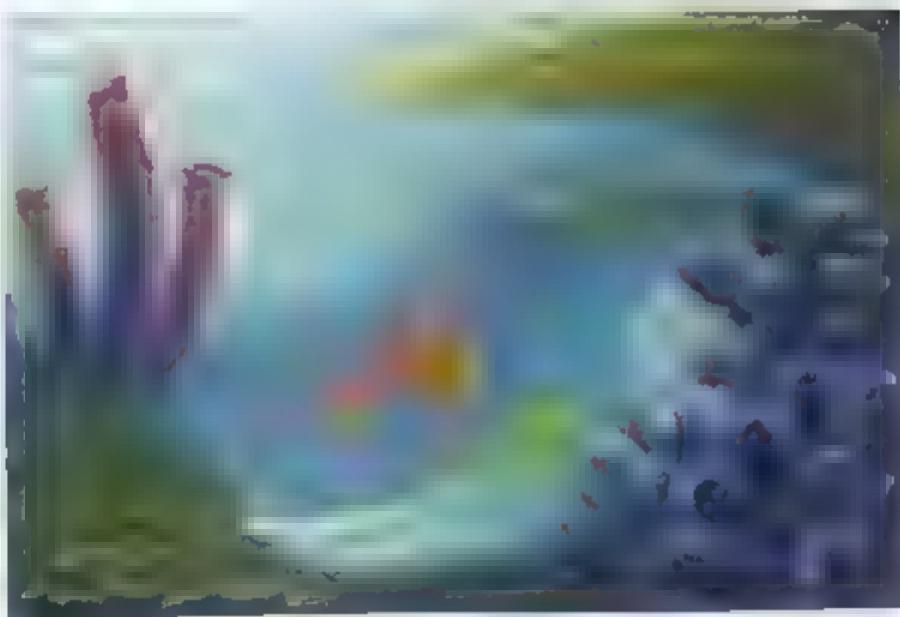




opposite
Dan Jemp

Ralph Eggleston

Ralph Eggleston



We can't begin to thank our friends at Chronicle Books for believing in us again in our vision. There was a lot of love that went into making this book and a lot of extraordinary contributions from the *Finding Nemo* Art & Story Departments and the Pixar Creative Resources team. Kristie Swager, Ben Berry, Dana Murray, Michele Sporre, Doug Nichols, Steve Patterson, Richard de Garmo, Jason Katz, Rachel Rafael, and Kenney Marino.

Special thanks to the *Nemo* team at Chronicle Books: Sarah Mauerkey, Anne Hurn, Iod Davis, Ben Sander, Shana Boydell, our writer Marc Cotta Vaz, our photo editor Joe McDonald, and our designer Tatiana Laver.

Production Designer Rajon Eggleston: I was in awe and inspired by your talent back at Cal Arts and I still am today.

Credit to me—Mark, the friend who was Mr. McMurphy who knew right from wrong and made it better than I had ever dared to hope.

The Pixar producer Graham Walters and associate producer Mark Gottsch, who kept me and Ben involved for years (yes, years!) through the

calm in the eye of the storm, I can't thank them enough for their dedication.

Screenwriter and story guru Bob Peterson will be forever thanking you for coming on board *Ratatouille*.

My director's circle: Oren Jacob, Sharon Carlton, Dyllan Brown, Jeremy Levy, David Saltz, Ronnie Del Carmen, Eggman (and you count too), Lindsey Cook, as Every Captain should be so lucky to have re-namers like them at the wheel.

To my buddy my brother John Lasseter. He continues to inspire me every day.

Thanks to the executive team at Pixar: Ed Catmull, Sarah McLachlan, Ann美丽, and Steve Jobs, who believed in our idea and supported us along the way.

Most important thanks to all of the people for *Pixar* and *Disney*, who contributed in so many ways, and to our families, who allowed us to know what we wanted.

Remember us at www.pixar.com as *FREE*.

Andrew Stanton

www.jasondeamer.com

Author's acknowledgments

To Patrick Strand, who's embarking on his own voyage of discovery into the wonderful realm of animation; and to Mike Glad, an irrepressible collector of animation art, who is faithfully preserving this magical artform as it has evolved throughout time and around the world.

—M.C.V.

Thanks to Pixar for their help and hospitality, particularly the *Astro* production principals who gave of their time—and art—for this book: John Lasseter, Andrew Stanton, Lee Unkrich, Ralph Eggleston, Graham Walters, Ricky Nierva, Robin Cooper, Randy Bergin, Anthony Christov, Jason Katz, Ronnie del Carmen, Bob Peterson, Peter Sohn, Oren Lavitz, and Dan Lee. A special salute to Krista Swager, who was a marvel of organization and coordination.

A tip of the hat and a low bow to Chronicle editor Sarah Malarkey, for bringing me aboard; and to Annie Bunn, for expertly handling all the usual logistics. And here's a shout out to Victoria Shoemaker, my literary agent. Hugs and kisses to my parents and to my godchildren, Anthony and Alexandra.

Mark Cotta Vaz





SCENE #1
SHOT 1
MEDIUM
FRAME #1

Peter Sohn

Storyboard

pen and marker, 4 1/2 x 2 1/4



